

NEEDLECRAFT



JULY 1917



Painted by Harry Stacey Benton for Cream of Wheat Co

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NEEDLECRAFT

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Augusta, Maine July 1917 New York

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ALL of the great department-stores in the large cities see that every purchaser secures prompt and courteous service, honest and satisfactory goods, fair and just prices. The manager always stands ready to exchange any unsatisfactory goods or to adjust any complaint to the purchaser's entire satisfaction. This policy makes friends for the stores, and the more friends and customers a store has, the better equipment of elevators, rest-rooms, etc., it will be able to afford, beside carrying a larger stock of goods. In other words the more purchases a customer makes at the *right store*, the better service that store is able to give.

NEEDLECRAFT'S advertising columns are in truth a real department-store brought to your own home. During the past year several hundred national advertisers employed NEEDLECRAFT to put before you their story of good goods and to tell you why you should use their products. All these different advertisers are honest and reliable. Their merchandise is the best possible for the price asked. (You have probably noticed that four of the standard articles, nationally advertised have been increased in price. This fact is not true of the unnamed goods sold on the "just-as-good" plan.) Our advertisers will fill your order carefully and promptly. But just as the manager of the big store stands back of each department, so NEEDLECRAFT backs up each advertiser with an **Absolute Moneyback Guarantee**.

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What Can I Do?

EVERY loyal American woman, as well as man, must now seriously consider what is to be her contribution and measure of service in the crisis which our country faces. Every hour draws us deeper into the struggle from which there can be no retreat until "the world is made safe for democracy;" until we are "satisfied that the rights of mankind are made as secure as the faith and the freedom of nations can make them." A hundred million people must bend to the task.

The question: "What Can I Do?" will recur again and again to every serious-purposed American. In the first place be prepared. Be ready. When the call comes to consecrate your service have your own forces marshaled. If you have a son to give, give him cheerfully. No greater honor could fall to the lot of an American than to die fighting for the right which is now befouled with murder and ruthlessness. Others have dedicated their lives to the no-

ble principle of "our country right or wrong" but in this struggle we dedicate our lives and our fortunes, everything that we are and everything that we have to the solemn and unalterable truth that our country is right as never before.

If you have not the great sacrifice to meet give of your own life's forces. Join the Red Cross, become a member of a First Aid Class, subscribe to a Liberty bond. Conserve your resources. Help to increase and save the nation's food supply.

But until you are called to service go about your daily tasks facing the future fearlessly, and determined to do your share when the hour shall strike. Don't hoard. Let business be as usual. To stop the regular lines of commerce is to threaten disaster. Be calm. Put your faith in an All-Wise Creator and try to look upon the struggle as a great labor-pain of history from which will be born a new freedom and a new justice for all the peoples of the earth. Be proud to take your part in such a glorious struggle.

Every Needlecrafter can do something. That great army of earnest women for which we are spokesman will rise in majesty to speed the day toward peace and happiness. Ask yourself what you can do best and then do it cheerfully.

Our Flag

How To Use and Display It

The Flag should not be raised before sunrise and should be lowered at sunset.

Colors on Parade. When the colors are passing on parade, or in review, the spectator should, if walking, halt; if sitting, arise, stand at attention and uncover.

When Portrayed. The flag when portrayed by an illustrative process should have the staff so placed that it is at the left of the picture, the fabric floating to the right. In crossing the flag with that of another nation, the American flag should be at the right.

"The Star-Spangled Banner." Whenever "The Star-Spangled Banner" is played all persons within hearing should rise and stand uncovered during its rendition.

On Memorial Day, May 30th, the National flag should be displayed at half-staff until noon, then hoisted to the top of the staff, where it remains until sunset.

Used as a Banner. When the flag is used as a banner, the blue field should fly to the north in streets running east and west, and to the east in streets running north and south.

Laid on a Bier. When the flag is placed over a bier or casket, the blue field should be at the head.

Desecration of the Flag. No advertisement or lettering of any sort should ever be placed upon the flag, nor should it ever be used as a trademark. It should not be worn as the whole or part of a costume, and when worn as a badge it should be small and pinned over the left breast or to the left collar lapel.

Displaying the Flag. The flag, out - of - doors, should be flown from a pole whenever possible. In the United States Army all flags are suspended from poles and in no other way.

Used in Decorations. When the flag is hung vertically (so it can be viewed from one side only) the blue field should be at the right, as one faces it. When hung horizontally, the field should be at the left. The flag should never be placed below a person sitting.

Days when the Flag Should be Flown. Washington's Birthday, February 22d; Lincoln's Birthday, February 12th; Mother's Day, 2d Sunday in May; Memorial Day, May 30th; Flag Day, June 14th; Independence Day, July 4th; also many local patriotic anniversaries.

One Duty of the Hour

WRITES a good friend: "I want to thank Mary Bradley for the little poem entitled 'A Merry Heart,' in my last Needlecraft. It did me a world of good. I set it to a cheery air and went around the house singing it, until I learned every word by heart. And I keep right on singing, even though I find it so hard to do anything but weep in these days when our brothers and sons are making ready for the fray. Two are going from our own household. But I must believe that 'God is in His heaven still,' and be as cheery as I can. It seems to me this is one of the ways we can help, and that it is a duty."

Indeed, it is, and there can be no harder one. To smile and sing when the heart is aching, to go quietly on one's way, doing the little every day things that must be done when it would be so much easier to get away alone and let the tears fall—this is to show heroic stuff. And it is exactly what millions of women all over the world are doing—and more.

We all have a part to play in the gigantic crisis that has come upon us; and not the least of our duties, surely, is that of being cheerful, of looking persistently on the bright side—the very brightest side it is possible to discover. There is bound to be gloom enough without our adding to it in the smallest degree; our duty is to take from it in every way we can. We cannot afford to be pessimistic; we must cultivate in all earnestness the belief that out of all the present turmoil and darkness is coming the greatest good to the greatest number.

We must foster, too, an interest in all the little details of every-day life, petty though they may seem to us in the face of the seemingly overwhelming trouble which looms

before us. We must help our friends and neighbors to keep their interest, too. We must make the children of the household as happy as possible, lifting the shadow from their young lives in every way.

By this it is not meant that we can lightly consider the war that has been forced upon us, or its far-reaching consequences. If the call comes to us for any immediate duty, no matter what, we shall be ready to perform it—ready for any sacrifice, as true American Women. But meantime there is the great duty of remaining loyal to our accustomed tasks, of promulgating the doctrine of cheerfulness, of going bravely and serenely on our accustomed ways, of keeping our own little world, and so the great world of which it is a part, as nearly normal as possible.

A Good Habit

WHEN Needlecraft arrives I always look first at "our page," so aptly named the Forum, where we may all exchange views, and glean new ideas of varying character. Reading the delightful messages in April issue I found myself especially interested in that from G. H. P. May I add a word?

There are many sides to the questions brought to mind by our magazine. The fact that needlework as a profession has a future in this country is undoubted, and it seems fine to think that some who really wish to be helpful have had the vision. I myself am interested in that phase for more reasons than one, but of this one I wish especially to speak.

Has anyone, who is not closely occupied with necessary work, ever set herself on the alert to observe something that is suitable for someone?—something that "just fits"? All try it, and you will discover a new joy of life. For instance, you have a friend or acquaintance whose hobby is aprons. Keep your eyes open for new patterns, and make her an apron for a surprise. Do you know a little girl who has no dolly? Buy a pattern and make her one. I have just discovered a young girl whose mother is dead. Her father, who is a farmer, had this year's crops destroyed by hail; and it was quite pathetic to see her try to "make things do," and make herself believe they are pretty. The thought occurred to me to write to a friend, who has a veritable bonanza of attractive things in her scrap-bag, to look over her supply. In Needlecraft we have no end of suggestions for things of this kind. If you are tired, and cannot take a vacation, try this plan and "get the habit." You won't want to break it. After all, summed up in one word, it is "thoughtfulness."—Mrs. S. G. Fadden.

"Dear Needlecraft"

I HAVE been a pleased subscriber for a long time, and often use patterns and directions given. There is one difficulty, however, which I trust may be helped. We have but few small stores here and can seldom get enough thread of any size or color to do a piece of work, so have to order from a distance. If the contributor could tell us approximately the quantity needed we could send for enough to prevent the disappointment, when an article is well underway or nearly completed, of not being able to match the thread—which seems so often to happen in these troublous times. Better have a ball left over than fall short one fourth of a ball.—Mrs. T. C. W., South Dakota.

Anent "A Question—and an Answer." May a lone woman, who has been the head of a family of fifteen, tell what her needle has been to her? When the loss of a loved one came, there was more rest for my nerves and more relief to my mind in taking up my needle than could be found in any other way. Often too distressed to know what pattern I was following, yet I received more consolation from it than from all the lace and embroidery that could be "bought with a price." Losing an only daughter and grown son at the same time, my needle was my comfort; and now, left alone in the evening of my life, my needle and I will stick together closer than ever before. There are those who can go, others can send; but don't forget that there are shut-ins who fight even a more noble battle.—Mrs. W. J. Rogers.

In regard to "A Question—and an Answer," may I offer my experience? Since learning to crochet I have spent many, many hours that would otherwise have been lonely, with my crochet-hook. I cannot sit with idle hands; and if the woman who advocated the use of machine-made laces could realize the pleasure we derive from the pretty things we see coming from our fingers, I am sure she would undergo a change of mind. Then, too, we all like to "turn an honest penny," and by being put in touch, through Needlecraft, with those who want such work done, we are able to dispose of articles direct without the intervention of the profit-taking "middle-man." Again, when you look at the flat machine-work, then at pretty handwork, and watch the design growing prettier with each turn, you feel fully repaid for the time and care expended. I can say from my heart that I am grateful to my crochet-hook and to Needlecraft for the brightness both have brought into my life.—E. M. E., Maryland.

From the tone of the article entitled "A Question—and an Answer," which interested me greatly, I suspect my life is as nearly the reverse of that of the woman referred to as it is possible for two lives to be. Living on a farm with my aged parents, my father a hopeless invalid, I never get away from home. At a time when the world seemed darkest, because of the urgent necessity of adding to our meager income, and the apparent impossibility of doing so, there came to me a copy of Needlecraft which gave me the idea of selling crochet-work. But where was I to get the dime for my first ball of cotton? A little visitor here had left some scraps of silk and lace which I converted into small novelties and sold, thus obtaining enough money to buy material for a handbag, which I also sold. A between-meal centerpiece was illustrated in Needlecraft, and my name placed on the editor's working-list. This was the beginning of "home-order work" which takes all my spare hours, and if the "suffragette" could know the good that money does in the household, she surely could not say my time is wasted.—X. Y. Z., Missouri.

SAVE THE FRUIT CROP

We said this **LAST YEAR—**
We say it again

This is a year for thrift and service. We must feed not only our own people, but also millions in Europe. The frightful waste of fruit is a national reproach. Help stop this unpardonable extravagance. The fruit we waste would feed Belgium.

THE United States Government urges preserving as a home duty. Preserved fruits are energizing and nourishing. They vary your menus. They reduce the cost of your table.

America's canning and preserving industries are models for the world. Their products are pure, appetizing and wholesome. Support them.

If you preserve at home, put up more fruit than ever before. Get jars and glasses, bottles and crocks ready to save the fruit crop. Put away dried vegetables. The American housewife who practices thrift places herself in the ranks of those who serve their country.

You can show your thrift in no more convincing way than by combating the national tendency to squander this country's wonderful fruit crop. Whether you buy preserved fruits from your grocer or preserve at home you perform a service to your own family and to the Nation.

American Sugar Refining Company



"Sweeten it with Domino"

Granulated, Tablet, Powdered, Confectioners, Brown

Domino Granulated Sugar is sold in convenient-sized bags and cartons

The increased cost of preserving because of the higher price of sugar is less than the increased cost of most other foods

Handsome Centerpieces in Fancy Netting

By MRS. W. H. HARTMAN



USE No. 20 crochet-thread, with five-eighths-inch mesh, and knitting-needle No. 12 for a smaller mesh, to make a between-meal centerpiece thirty-two inches in diameter. By using finer or even coarser thread, with meshes of proportionate size, a smaller or larger centerpiece will result.

No. 1. Using the larger mesh net 22 loops in foundation loop, draw up the latter and tie closely.

2, 3, 4, 5. With small mesh net 1 in each loop of preceding row.

6. Large mesh, net 6 in every other loop.

7, 8, 9, 10. Same as 2d row.

11. Large mesh, net 4 in every other loop.

12, 13, 14, 15, 16. Same as 2d row.

17. With large mesh, net 1 in every loop.

18. Same mesh, net 3 loops together.

19. Thread twice around small mesh, net in loop, then twice in same loop with thread once over mesh.

20, 21, 22. Same as 19th row.

23. Large mesh, net 4 in every loop.

24, 25, 26, 27, 28. Same as 2d row.

29. Large mesh, net 4 in every other loop.

30, 31, 32, 33, 34, 35, 36. Same as 2d row.

37. With small mesh net 1 in loop, twice over mesh, net in next loop; repeat, making every other loop double, or twice the length of preceding.

38. Same mesh, net 1 in each loop.

39. Same as 37th row, having the single loop come over the double loop of latter row.

40 to 48. Repeat last 2 rows.

49. Large mesh, net 1 in each loop.

50. Same mesh, net 3 loops together.

51. Same mesh, net 4 in each loop.

52, 53, 54, 55, 56. Same as 2d row.

57. Small mesh, net 22 (same as 2d row), thread around mesh for double loop; repeat. This starts the border of points.

58. Small mesh, net 20, thread around needle, net double loop, thread around needle, repeat. Or, if a narrower space is wanted between points, net as in the double-diamond pattern.

59. Small mesh, net 19, space, net 1, space; repeat.

Continue in this way decreasing 1 loop on one side of space and adding a loop on other side, until the 1st point or half diamond is decreased to 1 loop.

78. Net 1, space, net 21, space; repeat.

79. Net 1 in same loop (thread around twice), space, net 22, space; repeat.

80. Net long loop, space, net 22, space; repeat.

81. Net 2, space, net 21, space; repeat.

From now the points are finished separately, net 2, space,

1 less loop across point than in previous row, space, net 2, turn, dropping a loop at each turn until but 1 remains; then net 2 plain, net 3 in single loop, net 2, turn, and work back and forth plain until but 1 loop remains.

Finish all points in same way.

Around edge of first points or half diamonds of border a simple pattern is darned as follows: Darn 1 loop (54th row), passing the needle back and forth until the space is filled; miss 2 above, darn next 2, and repeat, leaving the single loop at top unfilled. Darn the single loop at point of diamond, leave next unfilled, darn next 2, leave next unfilled, darn 3, and so until you have darned 5 in a row: then decrease again to 1. Darn each side of diamond in same way,

7, 8. Same as 2d row.

9. With large mesh net 6 in every other loop.

10, 11. Same as 2d row.

12. Same as 6th row.

13, 14, 15. Repeat last 3 rows.

16, 17. Same as 2d row.

18. With large mesh net 1 in each loop.

19. Large mesh, net 3 together.

20. Net 1 with thread 3 times around small mesh, twice in same loop with thread once over mesh.

21, 22. Same as 20th row.

23. Large mesh, net 5 in each loop.

24. Same as 2d row.

25. Same as 6th row.

26. Same as 2d row.

27 to 37. Double diamond pattern (same as 37th, 38th and 39th rows of large centerpiece).

38. Large mesh, net 5 in small loop, net 1 in double loop.

39. Same as 2d row.

40. Same as 6th row.

41. Same as 2d row.

Now divide the loops evenly and work the points, back and forth, dropping a loop at each turn until but 1 remains; darn the loops at edge of each point, leave next inner row unfilled, and darn next row; leave next row unfilled, darn a block of 4 at center of point, and a block on each side, below, separated from 1st by 2 rows of unfilled loops or spaces.

No. 3. (For Illustration See Page 19).—Commence with 36 loops over large mesh; draw up foundation loop and tie securely.

2, 3. Plain, over small mesh.

4. Twisted.

5, 6, 7. Repeat last 3 rows.

8. Large mesh, net 1 in each loop.

9. Large mesh, net 5 in 1 loop, 1 in next; repeat.

10, 11, 12. Same as 2d row.

13. Twisted.

14, 15. Same as 2d row.

16. Large mesh, net 1 in every other loop.

17, 18. Twice over small mesh, net 1, net 2 in same loop once over mesh; repeat.

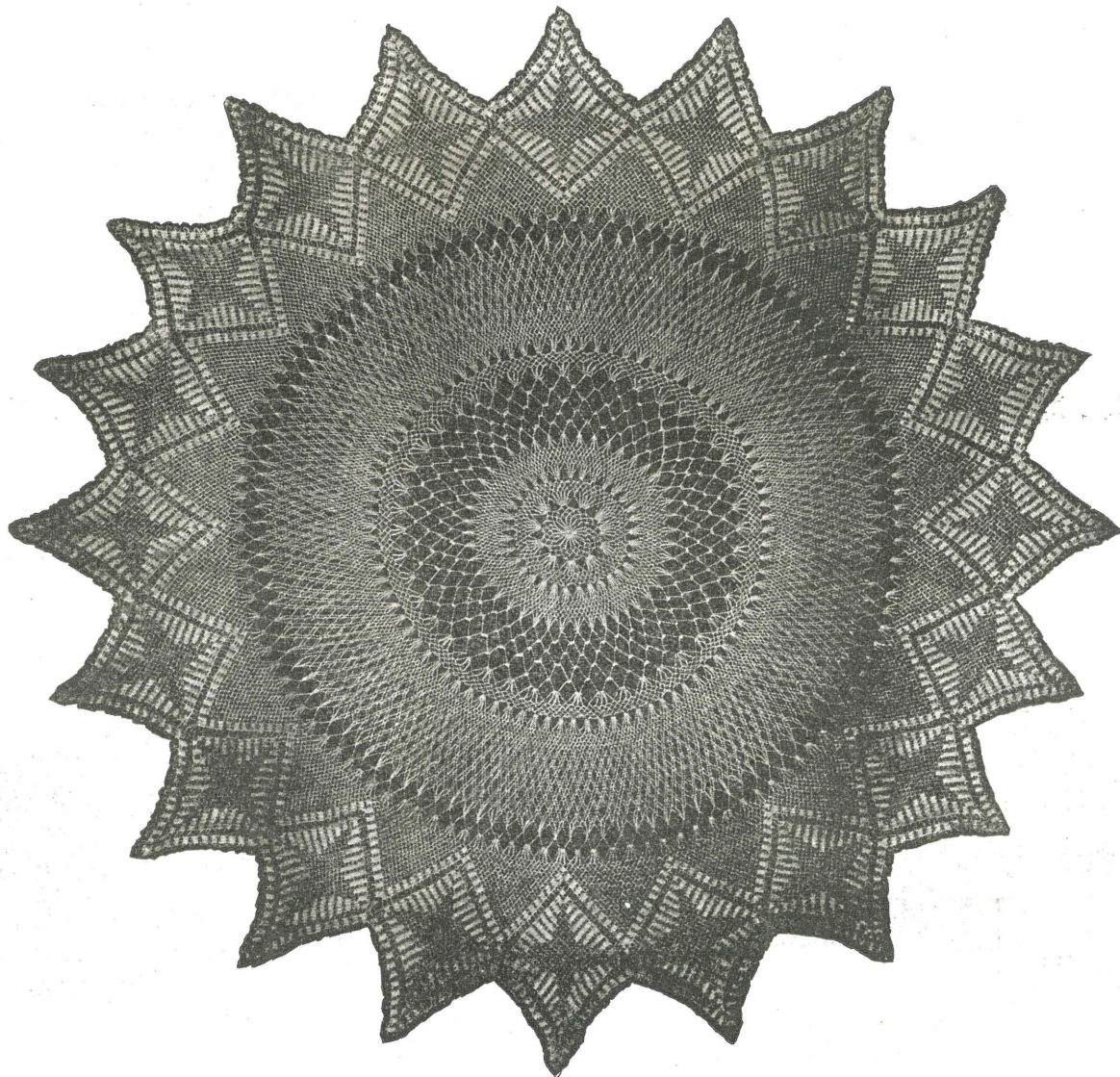
19. Large mesh, net 1 in every loop.

20. Large mesh, net 4 in every loop.

21. Same as 2d row.

Divide the loops evenly for the points, and work back and forth, dropping a loop at each turn, until but 1 loop remains. Two rows from the outer edge darn a cluster of 5 loops or spaces, one in center and one at each corner of this.

Netting is very simple and pretty work. The only requisite is a knowledge of the knot which, like the chain-stitch in crochet, is the foundation of the whole. The number of changes or variations made by combining the different patterns is limited only by the ingenuity of the worker.



No. 1

and on the outer edge, darn 2 and leave 2. The pattern is very simple, but effective.

If desired but one mesh need be used throughout; the longer loops can be made by carrying the thread around the small mesh once, twice or more times, as required.

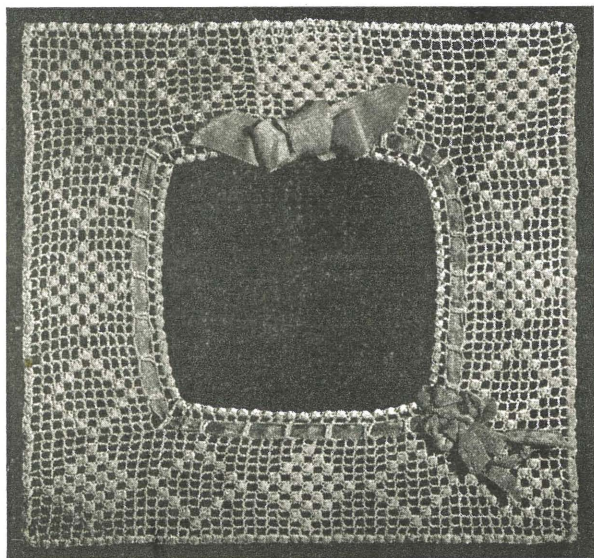
No. 2. (For Illustration See Page 19).—A smaller centerpiece is begun with 42 loops over large mesh; draw foundation loop close and tie.

2, 3, 4, 5. Net plain (1 in loop) with small mesh.

6. Using small mesh, net twisted (that is, draw left stitch through right, net, then net right stitch through left).

Needlecrafters' Own Page

CONDUCTED BY OUR READERS



Child's Yoke

Child's Yoke

BY TOMMYE MATLOCK



USING No. 70 crochet-thread and hook of suitable size, make a chain of 38 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble, forming a space) 10 times, turn.
2. Chain 5, treble in next treble (for 1st space), 4 more spaces, chain 1, a cluster-stitch (thus: thread over, draw a loop through space, repeat 5 times, chain 1, treble in treble), 5 spaces, turn.
3. Four spaces, 1 cluster, 1 space, 1 cluster, 4 spaces, turn.
4. Three spaces, 1 cluster, (1 space, 1 cluster) twice, 3 spaces, turn.
5. Two spaces, 1 cluster, (1 space, 1 cluster) 3 times, 2 spaces, turn.
6. (One space, 1 cluster) 5 times, 1 space, turn.
- 7, 8, 9, 10. Same as 5th, 4th, 3d and 2d rows.
11. Eleven spaces.
- 12, 13. Same as 2d and 3d rows.
14. Three spaces, (1 cluster, 3 spaces) twice, turn.
15. Two spaces, 1 cluster, 5 spaces, 1 cluster, 2 spaces, turn.
16. One space, 1 cluster, 7 spaces, 1 cluster, 1 space, turn.
- 17, 18, 19, 20, 21. Same as 15th, 14th, 13th, 12th and 11th rows.

Repeat from 2d to 11th row; then turn and work 11 spaces along the side of last pattern, repeat from 12th to 21st row, then from 2d to 11th, twice; again turn work and repeat as before, turn work and again repeat; turn again and finish with 2d and 1st patterns for other half of back.

Around edge of neck work a beading as follows:

1. Two double trebles (chain 4 for 1st) in a treble, * chain 5, miss 2 spaces, a double treble in treble, chain 5, miss 2 spaces, 2 double trebles in treble; repeat, making at the corner only 2 chain between the double treble and 2 double trebles each side; join.
2. Chain 5, * miss 2, 1 treble, chain 2; repeat around, and join to 3d of 5 chain; 1 chain between each of 3 trebles at corner.
3. A cluster in each space. Finish outer edge in same way.

The yoke may be enlarged to any desired size by repeating the patterns, making a double row of diamonds for extra width, or using coarser thread. It makes a very pretty insertion for towels, and a scallop may be added to give a lace to match.

A Doll's Set

BY ETNA NEECE

ALL little girls like well-dressed dolls, and here is a set so simple that many will be able to make it themselves. Use Saxony yarn, white and pink, and a crochet-hook of size suitable to carry the yarn smoothly.

Hood.—With white, chain 4, join.

1. Make 7 coffee-stitches with 1 chain between, and join; to make coffee-stitch, chain 3, * wool over, insert hook in ring, take up wool and draw through, over, draw up another loop in ring; having the stitches even, over and draw through all at once, repeat from *, and join to top of 3 chain.
2. Make 2 coffee-stitches in 1st space (always making 1 chain between stitches), 1 in next; repeat around; join.
3. Two coffee-stitches in each space.
- 4, 5. A coffee-stitch in each space.
6. A coffee-stitch in each of 5 spaces, 2 in next; repeat. The crown should be widened just enough to shape it nicely.

7. Chain 3, a coffee-stitch in each of 5 spaces, 2 in next, repeat to within 4 stitches of where you began, leaving these for back of neck, turn.

Make 9 more rows same as 7th row, not widening in last 4 rows. Break and fasten the white yarn. Fasten pink at center of back, miss 2 stitches, shell of 8 trebles in next space, miss 2 rows, fasten, miss 2 rows, repeat, fastening at corner; then across front, miss 2 stitches, shell in space, miss 2, fasten in next space, and so continue around, working across neck to back of hood as directed. A little extra trimming may be added of beads—black beads were used on the model, but white, pink or other color may be substituted; string these one at a time on the yarn, threaded into a needle, and catch in every other treble of shell.

Run ribbon matching the colored yarn over and under 9 stitches at top of hood, finishing with a bow at each end, tie in a bow at back, and put on ribbon strings.

Kimono.—Chain 54.

1. A coffee-stitch in 4th stitch of foundation-chain, (chain 1, miss 1, a coffee-stitch in next) 6 times, chain 1, miss 1, 2 coffee-stitches in next to widen (always making 1 chain between stitches), (chain 1, miss 1, a coffee-stitch in next) 4 times, widen, again 4 plain, widen, 7 plain.
2. Chain 2, a coffee-stitch in each space, 2 between the widening stitches on shoulder, and continue, widening in center of back and on other shoulder.

Make 11 more rows in the same way; then go back to the neck and on the other side of foundation-chain make 2 rows, without widening; break and fasten the white yarn.

With color make 2 doubles, picot, 2 doubles, in each space all around. Tie a bow of ribbon under each arm to form the sleeves, and use ribbon ties for front of kimono.

Bootees.—Make a chain of 30 stitches, join.

1. Chain 3, make a coffee-stitch in every other stitch of chain, with 1 chain between, join.
2. Chain 3, a coffee-stitch in space of last row, chain 1; repeat, join. Make 7 more rows in same way, break and fasten yarn.

Around the top, with color, make 2 doubles, picot, 2 doubles, in each space.

For the heel: Chain 7, turn; miss 1, 6 doubles in 6 stitches, chain 1, turn; * a double in each stitch, chain 1, turn; repeat from *, making 1 more double in each row until you have 6 rows; break and fasten yarn.

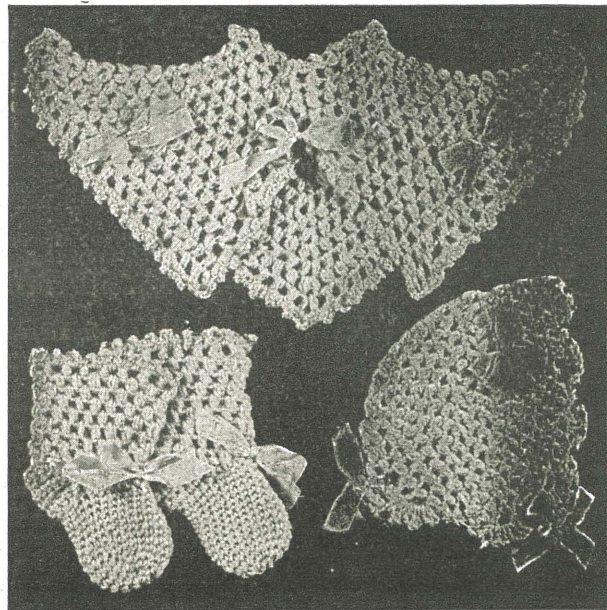
For the toe: Chain 4, join; fill chain with 8 doubles; in next row make 2 doubles in each double, taking both veins of stitch; in next, a double in each of 2 doubles, 2 in next; now work 10 rows without widening, join to widest part of heel with single crochet, then join heel and foot to bottom of leg in same way. Run ribbon around ankle, making a bow in front.

A Pillow for the Baby

BY JANIE BECKER

USING No. 40 crochet-cotton, or a thread giving 6 spaces to the inch, make a chain of 180 stitches, turn.

1. Miss 3, a treble in each remaining stitch of chain, turn.
2. Edge (of chain 3, 3 trebles in 3 trebles); 47 spaces; edge (of 4 trebles); turn.
3. Five spaces, 10 trebles, 7 spaces, 10 trebles, (15 spaces, 10 trebles) twice, 3 spaces; edge.
4. Edge; 2 spaces, 7 trebles, 2 spaces, 4 trebles, (13 spaces, 7 trebles, 2 spaces, 4 trebles) twice, 5 spaces, 7 trebles, 2 spaces, 4 trebles, 4 spaces; edge.
5. Edge; three spaces, 4 trebles, 4 spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, (3 spaces, 13 trebles, 1 space, 7 trebles, 7 spaces, 4 trebles) twice, 2 spaces, 4 trebles; edge.
6. Edge; (2 spaces, 4 trebles, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 4 spaces, 4 trebles) 3 times, 3 spaces; edge.
7. Edge; (3 spaces, 4 trebles) twice, (4 spaces, 4 trebles) twice, (2 spaces, 4 trebles, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 4 spaces, 4 trebles) twice, 3 spaces; edge.
8. Edge; 4 spaces, (13 trebles, 3 spaces, 4 trebles, 7



A Doll's Set

spaces, 7 trebles, 1 space) twice, 13 trebles, 9 spaces, 4 trebles, 3 spaces; edge.

9. Edge; 4 spaces, 4 trebles, 18 spaces, 4 trebles, 2 spaces, 7 trebles, 13 spaces, 4 trebles, 2 spaces, 7 trebles, 11 spaces; edge.

10. Edge; 5 spaces, 4 trebles, 6 spaces, 10 trebles, 15 spaces, 10 trebles, 18 spaces, 4 trebles, 5 spaces; edge.

11. Edge; 6 spaces, 4 trebles, 45 spaces, 4 trebles, 4 spaces; edge.

12. Edge; 3 spaces, 4 trebles, 6 spaces, 112 trebles, 3 spaces, 4 trebles, 1 space, 10 trebles, 2 spaces; edge.

13. Edge; 1 space, 7 trebles, 2 spaces, 4 trebles, 4 spaces, 4 trebles, * 35 spaces, * 4 trebles, 2 spaces, (4 trebles, 3 spaces) twice; edge. Between the stars is the center of pillow, at beginning and end of the border.

14. Edge; 3 spaces, 4 trebles, 4 spaces, 4 trebles, 1 space, 4 trebles, * 35 spaces, * 4 trebles, 3 spaces, 4 trebles, 4 spaces, 4 trebles, 1 space; edge.

15. Same as 14th row reversed.

16. Edge; 4 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, * 10 spaces, 4 trebles, (6 spaces, 4 trebles) twice, 10 spaces, * (4 trebles, 3 spaces) twice, 4 trebles, 2 spaces; edge.

17. Edge; 6 spaces, 4 trebles, 3 spaces, 4 trebles, * center like 16th row, between stars, * 4 trebles, 2 spaces, 10 trebles, 1 space, 4 trebles, 3 spaces; edge.

18. Edge; 3 spaces, 4 trebles, 6 spaces, 4 trebles, * 8 spaces, (7 trebles, 1 space, 7 trebles, 2 spaces) twice, 7 trebles, 1 space, 7 trebles, 8 spaces, * 4 trebles, 4 spaces, 4 trebles, 5 spaces; edge.

19. Edge; 4 spaces, 4 trebles, 5 spaces, 4 trebles, * center like 16th row, * 4 trebles, 5 spaces, 4 trebles, 4 spaces; edge.

20. Edge; 5 spaces, 4 trebles, 4 spaces, 4 trebles, * center like 16th row, * 4 trebles, 6 spaces, 4 trebles, 3 spaces; edge.

21. Edge; 3 spaces, 4 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, * 35 spaces, * 4 trebles, 3 spaces, 4 trebles, 6 spaces; edge.

22. Edge; 2 spaces, 4 trebles, (3 spaces, 4 trebles) twice, * 35 spaces, * 4 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 4 spaces; edge.

23. Like 14th to *, 5 spaces, 4 trebles, 23 spaces, 4 trebles, 5 spaces, * 4 trebles, 3 spaces, 4 trebles, 4 spaces, 4 trebles, 1 space; edge.

24. Same as 23d row reversed.

25. Edge; (3 spaces, 4 trebles) twice, 2 spaces, 4 trebles, * 3 spaces, 7 trebles, 1 space, 7 trebles, 19 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, * 4 trebles, 4 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space; edge.

26. Edge; 2 spaces, 10 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, * center like 23d row, * 4 trebles, 6 spaces, 4 trebles, 3 spaces; edge.

27. Like 19th to *; center like 23d row; * like 21st from *.

28. Like 20th to *; 35 spaces; like 18th from *.

29. Like 17th to *; 35 spaces; like 19th from *.

30. Like 18th to *; center like 23d; 4 trebles, 3 spaces, 4 trebles, 1 space, 10 trebles, 2 spaces; edge.

31. Border (which now repeats from 13th row); 5 spaces, 4 trebles, (7 spaces, 4 trebles) 3 times, 5 spaces; border.

32. Border; 3 spaces, 7 trebles, 1 space, 7 trebles, 5 spaces, * 28 trebles, work back from *.

33. Border; 5 spaces, 4 trebles, 7 spaces, 4 trebles, 3 spaces, * 4 trebles; work back.

34. Border; center same as 33d row; border.

35. Border; 13 spaces, 7 trebles, 2 spaces, * 4 trebles; work back.

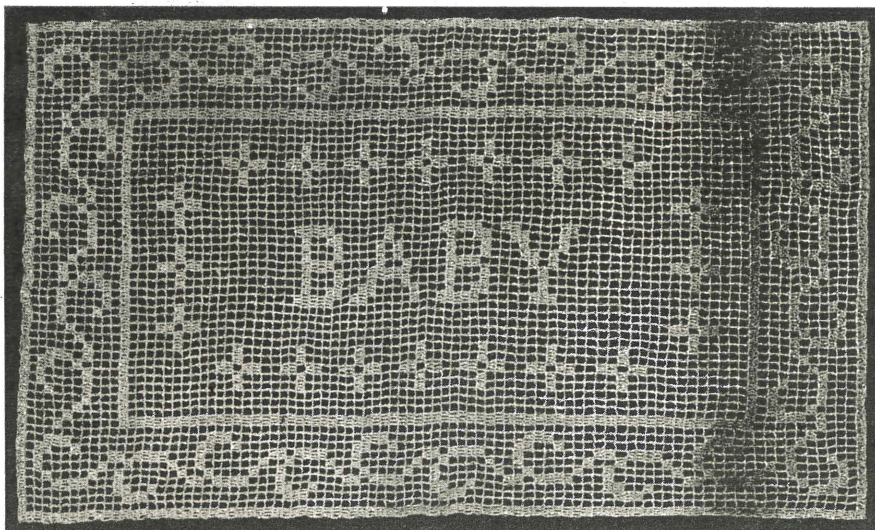
36. Border; 14 spaces, 10 trebles, 1 space, 10 trebles, 14 spaces; border.

37. Border; 5 spaces, 4 trebles, 23 spaces, 4 trebles, 5 spaces; border.

38. Border; 5 spaces, 4 trebles, 15 spaces, 4 trebles, 7 spaces, 4 trebles, 5 spaces; border.

39. Border; 3 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces; border.

Concluded on page 7



A Pillow for the Baby



A Camisole in Crochet



By MRS. M. J. HERINGTON



ABOUT six balls of No. 40 crochet-cotton are needed, with a steel hook of size to carry the thread easily. Make a chain of 150 stitches, turn.

1. A treble in 8th stitch of chain, (chain 2, miss 2, 1 treble in next, to make a space) 10 times, 4 trebles (counting all), 21 spaces, 4 trebles, 11 spaces; edge (of chain 6, miss 6, 1 treble, 1 more space, turn).

2. Edge (of chain 5, treble in next treble, 6 trebles on 6 chain and treble in treble); 10 spaces, 4 trebles, 1 space, 4 trebles, * 19 spaces; work back from *, omitting edge in even rows.

3. Nine spaces, 4 trebles, 3 spaces, 4 trebles, * 17 spaces; work back from *, edge.

4. Edge; 8 spaces, 4 trebles, 5 spaces, 4 trebles, * 15 spaces; work back.

5. Seven spaces, 4 trebles, (3 spaces, 4 trebles) twice, * 13 spaces; work back; edge.

6. Edge; 6 spaces, 4 trebles, 3 spaces, 4 trebles, chain 3, miss 2 trebles, 4 trebles in next 4 stitches, 3 spaces, 4 trebles, * 13 spaces; work back, ending with chain 2, a treble in same place, to widen.

7. Six spaces, 4 trebles, 3 spaces, 4 trebles, chain 5, fasten in center of 3 chain, chain 5, miss 3 trebles, 4 trebles in next 4 stitches, 3 spaces, 4 trebles, * 9 spaces; work back, ending with 5 spaces, edge.

8. Edge; 4 spaces, 4 trebles, 3 spaces, 4 trebles, (chain 5, fasten in center of 5 chain) twice, chain 5, miss 3 trebles, 4 trebles in next 4 stitches, 3 spaces, 4 trebles, * 7 trebles; work back, ending with 5 spaces.

9. Four spaces, 4 trebles, 3 spaces, 4 trebles, (chain 5, fasten in center of 5 chain) 3 times, chain 5, miss 3 trebles, 4 trebles in next 4 stitches, 3 spaces, 4 trebles, * 5 spaces; work back, ending with 3 spaces, edge.

10. Edge; 2 spaces, 4 trebles, 3 spaces, 4 trebles, (chain 5, fasten in center of 5 chain) 4 times, chain 5, miss 3 trebles, 4 trebles in next 4 stitches, 3 spaces, 4 trebles, * 3 spaces; work back, ending with 3 spaces, widen (as at end of 6th row).

11. Five spaces, 4 trebles, 3 spaces, 4 trebles (the last 3 on chain, as the diamond now decreases), (chain 5, fasten in center of 5 chain) 3 times, chain 5, 4 trebles (1st 3 on chain), 3 spaces, 4 trebles, 2 spaces, * 4 trebles; work back, ending with 3 spaces, edge.

12. Edge; 4 spaces, 4 trebles, 3 spaces, 4 trebles (last 3 on chain), (chain 5, fasten in center of 5 chain) twice, chain 5, 3 trebles on chain and 1 in treble, 3 spaces, 4 trebles, 2 spaces, 4 trebles, * 1 space; work back, ending with 6 spaces.

13. Seven spaces, 4 trebles, 3 spaces, 4 trebles (last 3 on chain), chain 5, fasten in center of 5 chain, chain 5, 3 trebles on next chain and treble in treble, 3 spaces, 4 trebles, 2 spaces, 4 trebles, chain 5, * 2 trebles under 2 chain; work back, ending with 5 spaces, edge.

14. Edge; 6 spaces, 4 trebles, 3 spaces, 4 trebles (last 3 on chain), chain 2, 3 trebles on chain and treble in treble, 3 spaces, 4 trebles, 2 spaces, 4 trebles, chain 5, * 3 trebles on chain, 2 in 2 trebles and 3 on chain; work back, ending with 8 spaces, widen.

15. Ten spaces, 4 trebles, (3 spaces, 4 trebles) twice, 2 spaces, 4 trebles, chain 5, * treble in each treble of last row and 2 on chain each side; work back, ending with 7 spaces, edge.

16. Edge; 8 spaces, 4 trebles, 5 spaces, 4 trebles, 2 spaces, 4 trebles, chain 5, * treble in each treble and 2 on chain each side; work back, ending with 11 spaces, widen.

17. Thirteen spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, chain 5, * treble in each treble and 2 on chain each side; work back, ending with 9 spaces, edge.

18. Edge; 10 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, chain 5, treble in each treble and 2 on chain each side; work back, ending with 14 spaces, widen.

19. Sixteen spaces, 4 trebles, 2 spaces, 4 trebles, chain 5, * treble in each treble, with 2 on chain each side; work back, ending with 11 spaces, edge.

20. Same as 18th row, putting 3 of the 4 trebles each side of solid diamond on chain, as the diamond is decreasing, and missing 1st and last 2 trebles of the diamond; end with 15 spaces, widen.

21. Fifteen spaces, and continue same as 17th row, decreasing the solid diamond as directed.

22. Same as 16th row, with difference noted, ending with 14 spaces, widen.

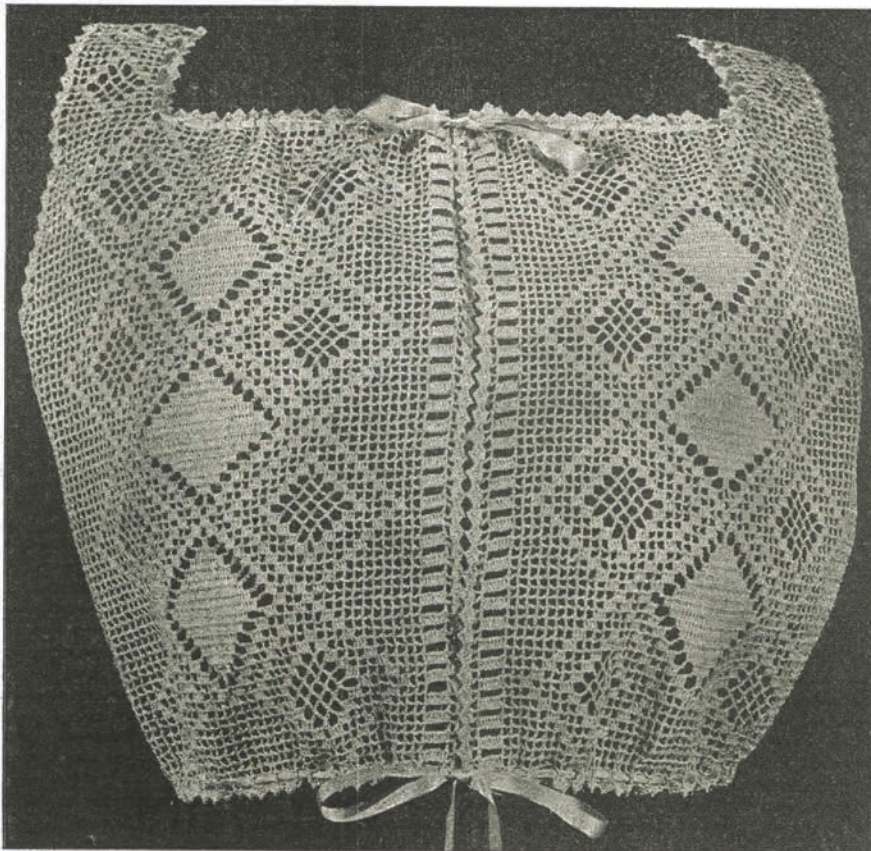
23. Fourteen spaces, and continue same as 15th row.

24. Same as 14th row, ending with 13 spaces, widen.

25. Thirteen spaces, and continue like 13th row.

26. Same as 12th row, putting 2 trebles in center of 8 trebles, and ending with 12 spaces, widen.

27. Twelve spaces, 4 trebles, 3 spaces, 4 trebles, (chain 5, fasten in 5 chain) twice, chain 5, 4 trebles, 3 spaces, 4 trebles, 2 spaces, * 4 trebles, chain 2, treble in chain before 2 trebles, chain 2, treble in chain following 2 trebles, chain 2, 3 trebles



Front of Camisole

under same chain and treble in treble; work back, ending with 4 spaces, edge.

28. Edge; (3 spaces, 4 trebles) twice, (chain 5, fasten) 3 times, chain 5, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, * 1 space; work back, ending with 11 spaces, then widen 5 spaces, thus: Chain 2, a triple treble in stitch with last treble, (chain 2, triple treble in center of triple treble) 4 times, turn.

29. Fifteen spaces, 4 trebles, 3 spaces, 4 trebles, (chain 5, fasten) 4 times, chain 5, 4 trebles, 3 spaces, 4 trebles, 2 spaces, * 4 trebles; work back, ending with 2 spaces, edge.

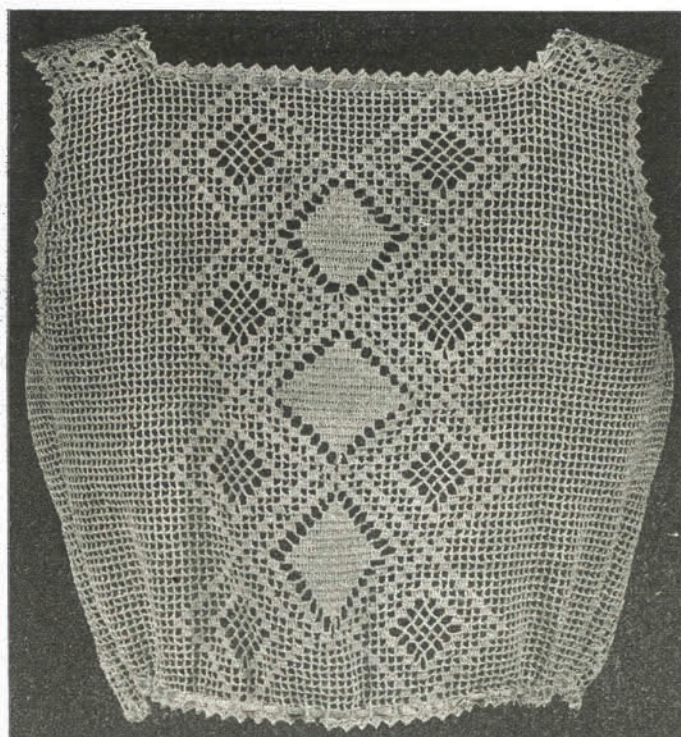
30. Same as 28th row, ending with 16 spaces.

31. Seventeen spaces, 4 trebles, 3 spaces, 4 trebles, (chain 5, fasten) twice, chain 5, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, chain 5, * 2 trebles; work back, ending with 4 spaces, edge.

32. Same as 14th row, only putting 6 trebles over the 2 trebles at point of solid diamond, ending with 18 spaces, widen.

Continue with the pattern, only in the solid diamond make treble in each treble and 3 under chain each side, until you reach the 38th row, then decrease by missing 3 trebles each side. Make the 3d solid diamond like 1st, and finish as begun. Widen on the underarm side every 5th or 7th row, as required.

Make the other front in the same way. For the back commence with a chain of 206 stitches, turn.



Back of Camisole

1. A treble in 8th stitch, for 1st space, (21 spaces, 4 trebles) twice, 22 spaces, turn.

2. Twenty-one spaces, 4 trebles, 19 spaces, 4 trebles, 21 spaces, turn.

Continue in this way, making the pattern exactly as directed for front, only that the edge is omitted and the widening done on each side for the armhole, instead of on one side only, as in the front. Widen 3 spaces under the arm instead of 5 spaces, as in 28th row. At end of row before widening, on one side, chain 13, turn, a treble in 8th stitch, then 2 more spaces on chain, putting last treble in last treble of preceding row; continue across, and widen at other end with the triple trebles.

For the shoulder-strap, join thread at outer corner of front.

1. Five spaces, 4 trebles, 5 spaces, turn.

2. Four spaces, 4 trebles, chain 3, miss 2, 4 trebles, 4 spaces, turn.

3. Three spaces, 4 trebles, chain 5, fasten under 3 chain, chain 5, 4 trebles (working as directed for pattern), 3 spaces, turn.

4. Two spaces, 4 trebles, (chain 5, fasten under 5 chain) twice, chain 5, 4 trebles, 2 spaces, turn.

5. One space, 4 trebles, (chain 5, fasten under 5 chain) 3 times, chain 5, 4 trebles, 1 space, turn.

6, 7, 8, 9. Same as 4th, 3d, 2d and 1st, with the diamond decreasing.

10. Four spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, turn.

11. Three spaces, 4 trebles, chain 5, 2 trebles in space, chain 5, 4 trebles, 3 spaces, turn.

12. Two spaces, 4 trebles, chain 5, 2 trebles in 2 trebles and 3 under chain each side, chain 5, 4 trebles, 2 spaces, turn.

13. One space, 4 trebles, chain 5, treble in treble and 3 under chain each side, chain 5, 4 trebles, 1 space, turn.

14. Same as 12th, missing 3 trebles each side of solid diamond, and putting a treble in each remaining treble.

15. Same as 11th, with 2 trebles in center of 8 trebles. Repeat from 1st row, and join evenly to back. Make the other strap to correspond.

Finish the edge as follows: Fasten in a space, * 2 trebles in next space, chain 2, fasten in 1st stitch of chain, 2 trebles in same space, a double in next space; repeat. Make 2 points, fastened between, under the 6 chain at corner of fronts, top and bottom.

Run narrow tape or a cord in and out the spaces around bottom of camisole to draw up for the waist, also around neck.

80

A Pillow for the Baby

Concluded from page 6

space, 7 trebles, * 5 spaces, 7 trebles, 12 spaces; work back.

40. Border; 5 spaces, 4 trebles, 12 spaces, 10 trebles, 8 spaces, 4 trebles, 5 spaces; border.

41. Border; 5 spaces, 4 trebles, 10 spaces, 13 trebles, 9 spaces, 4 trebles, 5 spaces; border.

42. Border; 13 spaces, 7 trebles, 3 spaces, 4 trebles, 16 spaces; border.

43. Border; 16 spaces, 4 trebles, 1 space, 7 trebles, 15 spaces; border.

44. Border; 5 spaces, 4 trebles, 11 spaces, 10 trebles, 9 spaces, 4 trebles, 5 spaces; border.

45. Border; 5 spaces, 4 trebles, 7 spaces, 7 trebles, 14 spaces, 4 trebles, 5 spaces; border.

46. Border; center like 25th row; border.

47. Border; center like 30th row; border.

48. Border; center like 31st row; border.

49. Border; 13 spaces, 28 trebles, 13 spaces; border.

50. Border; 13 spaces, 4 trebles, (3 spaces, 4 trebles) twice, 13 spaces; border.

51. Border; center same as 34th row; border.

52. Border; 5 spaces, 4 trebles, 7 spaces, 7 trebles, 2 spaces, * 4 trebles; work back.

53. Border; 3 spaces, 7 trebles, 1 space, 7 trebles, 6 spaces, 10 trebles, * 1 space; work back.

54. Border; center like 23d row; border.

55. Border; center like 38th row; border.

56. Border; 13 spaces, 7 trebles, 20 spaces; border.

57. Border; 18 spaces, 10 trebles, 14 spaces; border.

58. Border; 5 spaces, 4 trebles, 10 spaces, 7 trebles, 3 spaces, 4 trebles, 7 spaces, 4 trebles, 5 spaces; border.

59. Border; 5 spaces, 4 trebles, 7 spaces, 13 trebles, 12 spaces, 4 trebles, 5 spaces; border.

60. Border; 3 spaces, 7 trebles, 1 space, 7 trebles, 8 spaces, 7 trebles, 3 spaces, 4 trebles, 5 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces; border.

61. Border; 5 spaces, 4 trebles, 13 spaces, 10 trebles, 7 spaces, 4 trebles, 5 spaces; border.

62. Border; 5 spaces, 4 trebles, 7 spaces, 4 trebles, 15 spaces, 4 trebles, 5 spaces; border.

63 to 91. Same as 29th to 1st row, reversed order.

Put the cover over a colored pillow, pink or blue, catching with invisible stitches so that it may be easily removed for laundering, or make a back like front or of plain spaces. The border is very pretty for a towel-insertion.

Two Pretty Collars and a Yoke, in Tatting

By ELOISE KING



DAINTY collar in leaf-design, for a child, is made of No. 70 crochet-cotton; coarser thread will, of course, result in a larger collar, and one may add more patterns if desired.

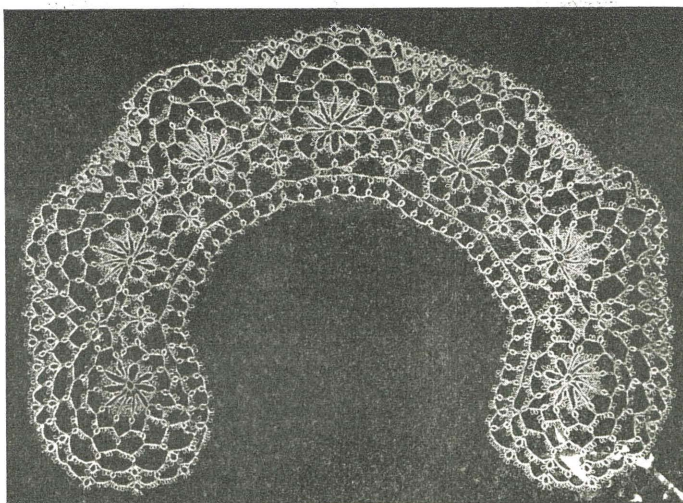
No. 1.—Commence at center of leaf with a ring of (2 double knots, picot) 9 times, 2 double knots, close.

2. Chain of 6 double knots, (picot, 2 double knots) 3 times; a ring of 6 double knots, picot, 6 double knots, close, and fasten by drawing thread through 1st double knot of ring; chain of (2 double knots, picot) 3 times, 6 double knots, join to next picot of center ring; chain of 6 double knots, join to last picot of preceding chain, (2 double knots, picot) 3 times, 2 double knots, a ring as before, chain of (2 double knots, picot) 4 times, 6 double knots, join to next picot of center ring; a chain of 6 double knots, join to last picot of preceding chain, (2 double knots, picot) 4 times, 2 double knots, a ring as before, chain of (2 double knots, picot) 5 times, 6 double knots, join to next picot of center ring; a chain of 6 double knots, join to last picot of preceding ring; make next 3 leaflets or loops same as 3d, 2d and 1st; then a chain of 6 double knots, join to last picot of preceding loop, (2 double knots, picot) 6 times, 6 double knots, join to next picot of ring; another chain the same, with 1 more picot, and a 3d like 1st of the 3 chains, joining the latter also to 1st picot of 1st loop; and to base of ring where 1st loop started; fasten off securely. The 3 chains, as the leaves or medallions are arranged, come toward the neck of collar. Seven leaves are required for the collar illustrated.

3. Make a ring of 6 double knots, join to 4th picot of 1st of 3 chains, 6 double knots, close, * a chain of 3 double knots, (picot, 2 double knots) twice; a ring of 6 double knots, picot, 6 double knots, close and fasten; a chain of (2 double knots, picot) twice, 3 double knots; a ring, joining to next chain; repeat twice; a chain; a ring, joining to 3d picot of 1st loop or leaflet of same medallion; a chain of (2 double knots, picot) 7 times, 6 double knots; a ring of 5 double knots, (picot, 2 double knots) 3 times, join to picot of ring in center of chain of medallion, last made, (2 double knots, picot) 3 times, 5 double knots, close; make 2 more rings in same way, joining each to preceding by 1st picot, and drawing the 3 rings close together at the base to form a cloverleaf; a chain of 6 double knots, join to last picot of preceding long chain, (2 double knots, picot) 7 times; a ring, joining to 3d picot of loop following the 3 chains of 2d medallion or leaf; a chain of 3 double knots, (picot, 2 double knots) twice, a ring, joining to middle picot of 3d ring of cloverleaf, chain of (2 double knots, picot) twice, 3 double knots; a ring, joining to middle picot of chain; repeat from * until you have joined the medallions, ending with a ring joined to 3d picot of 1st loop of last medallion, following the 3 chains. Make a chain (always with the ring at top), joining to picot of ring at top of loop, and continue around the medallion, joining a chain to each of 7 rings; make a chain of (2 double knots, picot) 3 times, 2 double knots, join to middle free picot of long chain opposite, (2 double knots, picot) 3 times, 6 double knots; a cloverleaf, joining 1st ring by 4th picot to picot of ring of last chain around medallion, a long chain, joining by 1st picot to last picot of preceding long chain, by middle picot to middle picot of opposite long chain, and after last 2 double knots join to ring of 1st loop of next medallion; a chain, joining the ring to 4th picot of last ring of cloverleaf, and the end to ring of next loop; continue with the chains around medallion, joining each to a ring of loop, and continue around collar, joining last chain at base of 1st ring.

4. Fasten in middle picot of 2d ring of cloverleaf on upper or neck edge, make a chain of 3 double knots, picot, (2 double knots, picot) twice, a ring; a chain, joining to picot of ring of medallion; a ring; repeat, joining next to next ring of same medallion, the next to 2d ring of cloverleaf, and so on, until you have joined to 3 rings of end medallion, * chain of 3 double knots, (picot, 2 double knots) 3 times, a ring, a chain as before of (2 double knots, picot) 3 times, 3 double knots, join to next ring, repeat from * 5 times, make a chain, ring and chain, as directed, then a ring, joining to 5th picot of 1st ring of cloverleaf (or the 1st free picot from you), a ring-chain, join to middle picot of 2d ring, a ring-chain, then a ring, joining to 3d picot of 3d ring, (a ring-chain, join to next ring, of 2d medallion) 5 times, then join the next cloverleaf as before, and repeat around, joining last ring-chain (of 2 picots, ring and 2 picots) to middle picot of 2d ring of cloverleaf where the row started.

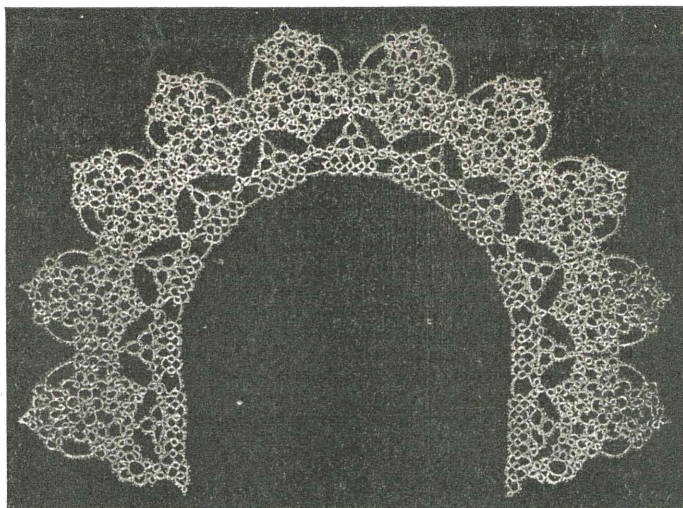
5. Join between 3d and 4th chains of last row, counting from last cloverleaf on neck-edge, * make a chain of 5 double knots, (picot, 2 double knots) 3 times, a ring of 6 double knots, picot, 6 double knots, close, chain of (2 double knots, picot) 3 times, 5 double knots, join to next ring of last row, a ring of 5 double knots, join to last picot of last chain, (2 double knots, picot) 4 times, 5 double knots, close; a ring-chain



No. 1. By Mrs. L. F. Williams

like last, joining by 1st picot to last picot of large ring; repeat from * around opposite side of neck, ending the row as begun.

6. Make a ring of 5 double knots, picot, 2 double knots, picot, 2 double knots, join to last picot of chain in 4th row (of neck), 2 double knots, picot, 2 double knots, join to 2d picot of 1st chain of 5th row, 2 double knots, picot, 5 double knots, close; a chain of 3 double knots, (picot, 2 double knots) 3 times; * a small ring, joining to next ring of neck; a chain of 3 double knots, picot, 2 double knots, picot, 3 double knots; repeat from * across neck, a chain like 1st, of 3 picots, a large ring, joining as directed; a chain of (2 double knots, picot, 2 double knots) 6 times, join to small ring of last row; * chain of (2 double knots, picot) 5 times, 5 double knots, join to middle picot of large ring of last row; a large ring, joining by 1st picot to last ring of chain; a



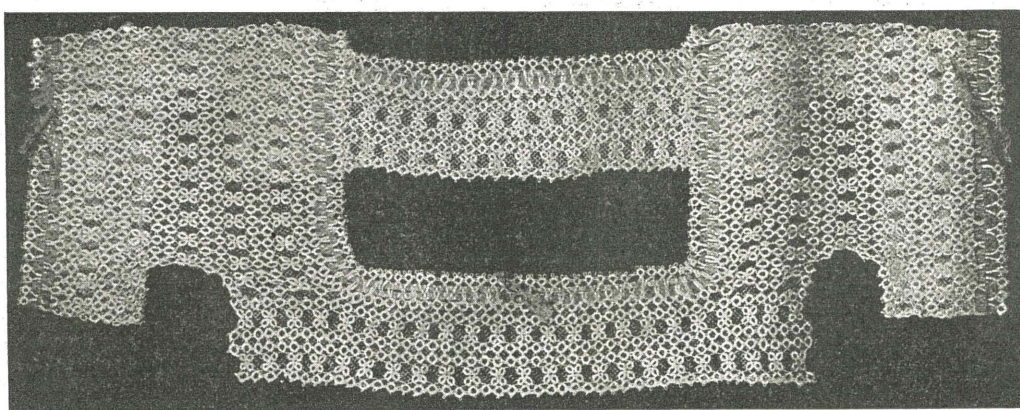
No. 2. By Blanche Means

chain of 5 double knots, join to last picot of ring, (2 double knots, picot) 4 times, 2 double knots, join to next small ring; repeat around, joining last chain at base of 1st ring.

While the directions may seem rather tedious, there is so much repetition that they are not at all difficult to follow. If desired, the picots save those used for joining, may be largely eliminated.

No. 2.—Use No. 30 crochet-thread, white or ecru.

1. Commencing at center of medallion, make a ring of 2 double knots, (picot, 2 double knots) 5 times, close; a chain of 4 double knots, (picot, 4 double knots) 3 times; repeat rings and chains until you have 5 of each, joining each ring by 2d picot to 4th picot of preceding ring, and last to 1st in same manner, also last chain at base of 1st ring. This makes a dainty wheel to be used in the formation of yokes and collars, or for any desired purpose, and it



No. 3. The Yoke. By Marie E. McCune (For Directions See Page 9)

may be enlarged by the addition of extra rings and chains.

2. A ring of 3 double knots, picot, 3 double knots, join to picot of chain of last row, 3 double knots, picot, 3 double knots, close; chain of 2 double knots, (picot, 2 double knots) 5 times; another ring, joining to preceding by 1st picot, and by middle picot to next picot of chain; a chain, a ring, joining as before; a chain; repeat, joining 3 rings to each chain of last row, and alternating with chains, and each of these to preceding, forming a group; join last chain at base of 1st ring. This row completes a 2d wheel, very pretty and useful for many uses.

3. A ring of 2 double knots, (picot, 2 double knots) twice, join to middle picot of chain of last row, (2 double knots, picot) twice, 2 double knots, close; a chain of (2 double knots, picot) 5 times, 2 double knots; a ring, joining by 2d picot to 4th picot of preceding ring; a chain; a ring, joining to preceding as directed, and by middle picot to middle picot of next chain; a chain of 9 double knots; a ring of 5 double knots, join to last picot of preceding chain, (4 double knots, picot) twice, 4 double knots, close; another ring of 4 double knots, join to last picot of preceding ring, 4 double knots, picot, (1 double knot, picot) twice, 4 double knots, picot, 4 double knots, close; a ring of 4 double knots, join

to last picot of preceding ring, (4 double knots, picot) twice, 5 double knots, close, and draw the 3 rings close together at base, forming a cloverleaf; chain of 9 double knots; again the group of 3 rings, as at first, over the 2 chains of last row, joining the chain between 1st and 2d ring by 1st picot to last picot of 3d ring of cloverleaf; a long chain of 2 double knots, (picot, 2 double knots) 11 times; again the group of 3 rings and 2 chains over 2 chains of last row; chain of 9 double knots; a cloverleaf, joining as before, but with 1 picot in middle of 2d ring, and 5 double knots each side, instead of the 3 picots as before; again the group of rings, joining 1st ring by middle picot to 4th picot of chain between the groups of last row, and last ring to middle picot of next chain; chain of 9 double knots, cloverleaf (joining always as directed), chain 9 double knots, a group of rings, joining 1st ring to middle picot of last chain of 4th group in 2d row, and 3d or last ring to 2d picot of chain between groups; chain 9 double knots, cloverleaf, chain 9 double knots, group of rings over next 2 chains of 2d row, as usual, then the long chain joined at base of 1st ring. This completes a large medallion. Make as many as required for size of collar—there are 10 in the model—joining each to preceding by middle picot of 2d ring of cloverleaf at broad end, and middle picot of 2d chain below.

For the small triangular medallions: * A ring of 4 double knots, (picot, 4 double knots) 3 times, close; chain of 5 picots, with 2 double knots between; tiny ring turned in opposite direction, of 4 double knots, picot, 4 double knots, making the picot longer than usual, close; a chain, as before; repeat from *, joining the tiny ring to picot of 1st tiny ring; ring of 6 double knots, join to the picot connecting the 2 cloverleaves of medallions, 6 double knots, close; a chain; a tiny ring, join to same picot with last; a chain, and join at base of 1st ring. Join one of these triangles between each two large medallions, with one at each end of collar; in the latter make the lower or outside chains 2 double knots shorter, of 4 picots rather than 5.

For the irregular medallions at ends of collar commence with a ring of 8 picots with 4 double knots between, close and tie; a chain of 6 double knots; ring of 4 double knots, picot, 4 double knots, join to middle picot of 2d ring of side cloverleaf of 1st large medallion, 4 double knots, picot, 4 double knots, close; chain of 4 double knots, join to 1st picot of large ring; chain of 5 double knots, join to last picot of last ring, (3 double knots, picot) twice, 5 double knots, join to next picot of large ring; chain of 6 double knots; a cloverleaf, 1st ring of 4 double knots, join to last picot of preceding chain, (4 double knots, picot) twice, 4 double knots, close; 2d ring of 4 double knots, join to last picot of 1st ring, 5 double knots, join to 2d picot of 2d chain below (of large medallion), 5 double knots, picot, 4 double knots, close; make 3d ring like 1st, joining to 2d by 1st picot; chain of 6 double knots, join to next picot of large ring; chain of 4 double knots, join to last picot of 3d ring of cloverleaf, 6 picots, with 2 double knots between, miss 1 picot of large ring and join to next; chain of 7 picots,

2 double knots between, 4 double knots, miss 1 picot of large ring and join to next; a chain of 6 double knots; a ring like 1st of previous cloverleaf, joining by 1st picot to last picot of chain, repeat 2d and 3d rings of 1st cloverleaf, joining as directed, chain of 6 double knots, join to next picot of large ring; chain of 4 double knots, join to last picot of 3d ring, (2 double knots, picot) 3 times, 2 double knots, and join where 1st chain started.

For the neck: A ring of 4 double knots, (picot, 4 double knots) 3 times, close; a chain of 2 double knots, (picot, 2 double knots) twice, join to middle picot of 2d ring of cloverleaf at point of irregular medallion, (2 double knots,

Concluded on page 9

Some of the Newest Hats

By ADDIE M. BODWELL



No. 1138 D. This Hat Is a Genuine Novelty



In the spring and summer hats embroidery in colors is rampant; and because it is executed in the easiest and laziest way imaginable, and is withal so very effective, it is being accorded an enthusiastic reception everywhere.

Three distinct — and distinctive — models are presented, all novelties of the hour, yet such as will be in vogue the summer through. Perhaps the palm of extreme modishness — if either is to be placed first — may be awarded the hat of unbleached straw in simple shape. The embroidery is worked on the straw as one would apply it to any woven material. Chenille was used for the model, but any coarse embroidery-thread which one may have can be stamped with equally good effect. Other colors, too, may be selected to match the dress or generally harmonize with the wardrobe of the wearer. Two shades of purple, dark and light, were used for the illustrated decoration, with dark green for the leaves. The centers of the flowers are filled in with yellow, little loops of the chenille, or French knots of the floss, being placed close together; the "petals" consist of long stitches taken from center to edge, and long stitches, in parallel lines, are used for outlining and veining the leaves. Care must be taken in drawing the chenille or floss through the straw, and it is well to use as short a thread as convenient in order that it will not become worn. A spray with a single flower runs from left side to the back, and one or two flowers from right side to front. The design must be stamped on paper and basted to the straw, to be torn away after the embroidery is completed.

A charming hat of sailor shape — always popular — has an embroidered band extending from rim to top of crown as its only decoration. The embroidery is in several colors—pale green, violet, golden brown, two shades of blue and three shades of rose, with a little black used among the French knots which form the center of each flower. The long stitches, in three diagonal lines, which separate the sections or groups of flowerets, are of the lighter shade of rose, and those which are used to fill in each section of the lighter blue. The petals are long stitches taken from center outward, and the French knots, as stated, are of black mingled with those of the color used for the flower-petals. Any colors may be used, hence one will find this an excellent means of utilizing the broken skeins or balls of colored threads that all who do embroidery are sure to possess.

Such a hat may easily be made at home, of lawn, batiste, crepe, or any preferred material in white or delicate color. The brim is wired and bound with the material, the crown made of buckram, top and band joined by means of a wired fold; then the embroidered band is put in place, joined diagonally where the rows of parallel stitches come. One may easily have such a hat to match every summer frock, so easy it is to fashion, and so little time is required for the decoration.

Our third hat may also well be of home manufacture, the only requirements being a wire frame of the shape desired, and any material liked for covering it — for the model pink crepe was used. Bind the brim with the material, and surround the crown with a band of the same, wired on each edge. The top, which is of white batiste, worked in the simplest of stitchery, may be caught in place and used on another hat at pleasure, or is easily removed for pressing or laundering as required. Three shades of

pink, the darkest matching the hat, are used, in loop-stitch, running-stitch and French knots. The smaller circles are of French knots, in the light shades, the petals of the flowerets use the three shades, as do the three lines of running-stitch which serve as stems to the flowerets and end in a curve at center of crown. Black is used with pink for the French knots at center of each floweret, and the points are buttonholed in scallops with the darkest shade of pink. The design covers well, is very quickly executed and effective. Line the brim with a proper width of fine lace.



Two Pretty Collars and a Yoke in Tatting

Concluded from page 8

picot) twice, 2 double knots; a ring as before, joining by side picot to preceding ring; chain of 2 double knots, (picot, 2 double knots) 3 times, join to middle picot of 3d ring of cloverleaf; (2 double knots, picot) 3 times, 2 double knots; a ring (always joining to preceding by side picot); a chain of 2 double knots, picot, 2 double knots, join to side picot of end ring of triangular medallion, (2 double knots, picot) 3 times, 2 double knots; a ring; a chain of 3 double knots, picot, (2 double knots, picot) twice, 3 double knots; repeat last ring and chain 3 times, joining last chain by middle picot to side picot of end ring of same medallion; a ring; * a chain of 10 double knots; a cloverleaf, 1st ring of 7 double knots, join to middle picot of end ring, 4 double knots, picot, 3 double knots, close; ring of 3 double knots, join to last picot of 1st ring, 4 double knots, join to middle picot of 2d ring of cloverleaf at top of large medallion, 4 double knots, picot, 3 double knots, close; ring of 3 double knots, join to last picot of 2d ring, 4 double knots, join to picot of end ring of next triangular medallion; 7 double knots, close; chain of 10 double knots; a ring as before, not joining to preceding; chain of 3 double knots, picot, (2 double knots, picot) twice, 3 double knots; a ring (always joining to last unless otherwise specified); chain of 3 double knots, (picot, 2 double knots) twice, join to middle picot of chain of triangular medallion, (2 double knots, picot) twice, 3 double knots; a ring; a chain like last, joining to next chain of same medallion; a ring; a chain of 3 double knots, (picot, 2 double knots) twice, 3 double knots; a ring; repeat from * around neck, ending the row as begun with 8 rings and 7 chains across the last triangular medallion and irregular medallion at end; after joining the 2 chains to end cloverleaf, and the ring, joining to preceding ring, make a chain of 3 double knots, picot, (2 double knots, picot) twice, 3 double knots; a small ring, turned outward, of 5 double knots, picot, 5 double knots, close; (a chain, like preceding, joined to picot of next ring) 8 times; chain of 3 double knots, picot, (2 double knots, picot) 4 times, 3 double knots, miss the cloverleaf and join to next ring; continue in this way, with the longer chains across each open space between rings, the shorter ones between connected rings, ending with a chain, the small ring turned outward, and a chain joined at base of 1st ring.

No. 3 (For Illustration, See Page 8).—No. 30 crochet-cotton was used for this yoke, which is of very simple but pleasing design, and about three balls are required.

1. Make a ring of (4 double knots, picot) 3 times, 4 double knots, close; leave about $\frac{1}{4}$ inch thread, and make a ring of 6 double knots, picot, 6 double knots, close; again leave space of thread, make a ring like 1st, joining to the latter by side picot; leave space of thread, a ring of 6 double knots, join to picot of 1st small ring, 6 double knots, close; repeat 22 times, or as required for width of front.

2. Same as 1st row, joining the 2 small rings to the picot with 2 small rings of preceding row, making 4 small rings in a group.

3. Make a large ring, joining by middle picot to middle picot of large ring of 3d row; continue same as 1st row, joining each large ring as indicated.

4. Like 2d row. If a deeper yoke is wanted repeat 3d and 4th rows.

Make the back same as front. For the shoulder-strap proceed as follows:

5. A large ring, joining by 1st picot to middle picot of 1st large ring of front; continue same as 1st row until the strap is as long as wanted—there are 15 groups of small



No. 1139 D. A Charming Hat of the Popular Sailor Shape

rings on the model—joining last large ring by side picot to middle picot of 1st large ring of back.

6. Like 2d row of front, joining 1st large ring, as directed, to 4th ring of front and back.

7. Same as 3d row of front, joining 1st and last large rings, as directed, to 5th large ring of front and back.

8. Like 4th row of front, joining 1st and last large rings to 8th ring front and back. This completes the strap; make the other in same way. As now arranged you have a square yoke.

9. For the sleeve: A large ring, joining by middle picot to middle picot of 3d large ring of shoulder; repeat across same as 1st row, joining last ring to last ring of shoulder, at back. This leaves a space for the cloth to fill in a V-shape, so it will not draw. For the sleeve continue the same simple pattern, working like 3d row across shoulder, then around under the arm, like 1st row, joining to opposite side. Work the 2d and 3d rows until the sleeve is of length desired.

For beading: Make a ring, join to picot of ring of last row; chain of 8 double knots; a ring of 3 double knots, picot, (2 double knots, picot) 3 times, 3 double knots, close; a double knot; a large ring, as before, joining to preceding large ring; chain of 8 double knots; a small ring, joining by 1st picot to last picot of preceding small ring; repeat around sleeve, joining last ring to 1st, and last chain at base of 1st ring.

Around neck make beading as for the sleeve until you reach the shoulder; or corner. After making the large ring, chain of 8 double knots, the small ring, 8 double knots, large ring, then 8 double knots and join to last small ring instead of making another; again 8 double knots, the large ring, and continue as before to next corner. This makes a neater turn by eliminating some of the fullness.

It is an excellent plan to line the yoke with net—the ordinary Brussels net of oval mesh is serviceable. It is quite invisible, holds the tatting securely, and makes it an easy matter to launder the yoke.



A Nest of Bags

ONE of the most compact and convenient traveling devices is a nest of bags to hold various kinds of lingerie and small accessories. Such a nest of bags—which grew out of the idea of the "nest of tables" fitting into one another and affording extra space that can be telescoped into the size of the largest—was devised recently by a young woman who spends much of her summer in visiting at different places. The largest bag, which was made of a lovely shade of dull blue silk, was about twenty inches long and fourteen inches wide. Stitched to one side of this bag was a second bag or pocket eighteen inches long and twelve inches wide. Applied to the top of this pocket was a third one, sixteen by ten; on that was a pocket fourteen by eight, then one ten by six, next one four by four, and finally a tiny pocket two by two inches. Each of these pockets had a piece of flat elastic ribbon drawn smoothly through the hemmed opening, and the large bag had a drawstring of heavy blue-silk cord.

In the largest bag went the supply of large articles, such as nightdresses and petticoats. The next bag held combinations, the third camisoles and little vests, the fourth was packed with stockings, laid flat, and the next one held a couple of boudoir-caps. Into the four-by-four pocket went ribbon or crocheted runners and a bodkin, and the tiny pocket at the top held silver shoulder-clasps, for catching lingerie straps together.

On the reverse side of the big bag was a single flat pocket for stowing away an extra corset. The corset was not rolled, but was doubled over once and laid in as flat as possible. In fact, this nest of bags should contain only very flat articles, so that it will not bulge and take up an uneven space in the trunk or week-end case. It can be laid in a bureau-drawer and the articles drawn from it as needed.



No. 1140 D. This May Also Be of Home Manufacture

No. 1138 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on paper to baste on hat and sew through paper, then to be torn away, 10 cents. Chenille not furnished. Use threads you may have on hand for embroidery.

No. 1139 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Band stamped on white batiste, 20 cents. Floss to embroider, 55 cents extra.

No. 1140 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Top for hat stamped on white batiste, 20 cents. Floss to embroider, 40 cents extra.



An Accident of Passage



BY ELLIOT WALKER



ARDY CROOK'S belligerent gray eyes glared sternly from beneath their grayer thatch of eyebrow. He put the pamphlet, which had engrossed his attention for the past half hour, upon the table, with a slap of decision. Geneva, his ample-bodied, round-faced wife, paused in the darning of a worn sock, and eyed, first the book, then her husband, with an apprehensive, but firm countenance.

"Been edified?" she asked, forcing a smile. Mr. Crook's reply was grave and deliberate. He was a man of thought, consideration and careful speech.

"I have," said he, crossing his knees; an act which with him was significant of readiness for argument. "The trend of scientific thought, conscientiously pursued by minds of depth and broadness of view, points conclusively to the future eradication of spiritual hypnotism," he added, ponderously, picking up his book, to refer warily to a marked paragraph.

"Well, then," replied Geneva, sticking her finger through a hole in the footgear, to regard the wriggling digit as if for inspiration, "how do you account for things?"

"They are all accounted for," replied Hardy, with severity, "just as I've been telling you lately. Man cometh up as a flower—and goeth down as a flower. That is the idea, and all there is to it. He is 'resolved to earth again.' That is the end of him."

"Flowers always come up, bigger and brighter than before," remarked Geneva, tentatively. "Why not we? You yourself said nothing was lost. Couldn't be, for scientific reasons. How about you?"

"Me? Why, woman, I get 'resolved' to—to 'mix forever with the elements.'"

"Pleasant notion," commented his wife, with a shrug. "True enough, as far as it goes, maybe; but I don't mean that; I mean you, Hardy Jenkins Crook, not your fertilizing qualities. You!"

She pointed the inspiring finger at him so suddenly that he started.

"I'm all the same, ain't I?"

Mr. Crook spoke testily.

"No, you're not," putting down the stocking. "Let's look into this a little. Suppose you lose a leg, then the other leg, then an arm, then your other arm, and still live. I've seen such unfortunates. What's left?"

"Why! I'm left—badly left," replied Hardy, with the ghost of a smile.

"Yes, and your hair and teeth go, and you get deaf, blind and dumb, although it's hard to imagine that last—you'd still be Hardy Jenkins Crook; maimed and good for nothing, but yourself, inside, thinking and wondering, knowing my touch, loving me, waiting for me to 'tend to you.'"

"Yes, marm; but when my mind went?"

"Minds go and come back. Look at Mrs. Darkley. A year ago she was perfectly irresponsible and loony. Now, she is around again, same as any one. She forgot all about being Matilda Ann Darkley, but no one else did."

"Her case was exceptional; lots of them never recover. They die that way."

"Well, sir, if Matilda had died so, wouldn't she be Matilda Ann Darkley just the same, only going off in a crazy dream? You know how smart she was before that sickness, and if she had been taken in health, suddenly, you'd have been the first one to say, 'if there's a heaven, Matilda's in it.' So if you die witless, Hardy, and sometimes there seems a chance of it, I shall think of what was and what is; not of the accidents of passage."

Mr. Crook reached for his pamphlet.

"The trend of scientific thought," he commenced again; but the aroused Geneva interrupted with:

"I've heard all that, and lots like it. What do they know about it? I've a right to my own opinion, and that is, there is something in every one which goes right on, in spite of blanks. I go to sleep every night. Where am I then? Asleep. I wake up. Where then? Awake. Once I got 'most drowned. I came to; You fell off the roof, shingling, and for five hours might as well have been dead. There you sit, sound, hearty, and looking none too pleasant."

"Women," announced Mr. Crook with an oratorical

wave of his hand, "are naturally unpractical, impulsive, easily imposed upon, and especially adapted to the influences of that spiritual hypnotism which constitutes their religious faith. They become blind, obstinate, and cling pertinaciously to hopes of a future state; hopes founded on imagination and superstition. To them—"

"Turn over another leaf," broke in Geneva, ungraciously. "I see you peeking under the table. Talk in your own words, Hardy. We were speaking of accidents, and being brought around with all the chances against us. What for? We certainly can't blame the Lord for our individual carelessness, any more than for the reckless methods that cause horrible calamities. I'm talking about you and me, Hardy. Can't you look back to dangers escaped by what seemed sheer luck? I can. You say 'a close shave.' I say, 'thank the Lord!' That's the difference between an unbelieving man and a believing woman. Men think they're smart and lucky. Women feel it's more than that. I can brag about my cooking, but when it comes to the lamp's exploding, never harming a hair of my head, and I alone in the house, Geneva Crook goes on her knees."

"That was lucky," commented her husband, reminiscently.



"'Been edified?' she asked, forcing a smile"

"There you go," reproved Geneva. "I suppose it's useless to try to turn you to my way of thinking. I presume you'd believe, if the Lord had descended with an enveloping cloud, and put it over that lamp."

"Define the Lord," said Mr. Crook, sarcastically.

"He doesn't need defining," replied Mrs. Crook, with some warmth. "He defines Himself."

The student of the practical bit a derisive lip, fingering his pamphlet for fresh ammunition.

His wife took up her darning. Her plump cheeks were red; but only with the excitement of contention.

"I've one comforting thought," she said. "I don't believe the Lord cares a particle about what you think, Hardy Crook. He knows, as well as I do, that you're mistaken, and lets it go at that. And He knows what I believe and hope for us both. I sha'n't worry. We've been protected, kept together, and thrived for forty years, loving and happy, take it all around. Don't tell me His eye hasn't been on us, and will be to the end. And you'll find, when that time comes, your last thought will be like this: 'I'm Hardy Crook, going—going somewhere, somehow.' Figuring on being resolved into the elements will be out of your calculations. Then you will know what I mean by the thing that never dies—call it soul, spirit, or just you. Say! if those exalting books you've been devouring are left 'round, I'm near sighted in lighting fires."

Mr. Crook laughed good-naturedly.

"You're a good woman, Geneva," said he. "I ain't going to try any influencing. Don't think it. I'm just defending my position. It's an honest one, and borne out by facts. I go by facts. Always did. Nothing I can see but points contrary to your notions. We won't argue the question. If I ever come to your way of thinking, I'll let you know."

The old woman smiled up at him, and nodded. She expected another argument with the coming of the next number of Fallacious Doctrines.

Always a person of independence, and contrary-minded, the mental activities of her faithful spouse had of late become merged into investigations of so infidel a character, that his former religious indifference seemed the acme of religious fervor in comparison. His innate honesty demanded proof in all transactions. There was nothing of the hypocrite in Mr. Crook's makeup; naught of the insincere. He moved in a steady going, unimaginative atmosphere, guided by his own conceptions of common sense.

He patted his wife's hand (they were not a demonstrative couple) as he rose to depart. The clock had just struck five. It was time to go after Mrs. Casey.

Hardy went into the kitchen, took off his shoes, and put on his high rubber boots, for much rain had fallen on the previous day, and the pasture was wet in places.

Although Mrs. Casey had been tied to a stake that morning, with a long rope, in a good spot for grazing, the chances were all in favor of her having pulled up the stake from the soft soil, to wander, as was her wont, to the furthestmost parts of the lot.

When Mr. Crook sold his farm, to retire on the proceeds to the house on East Road, he retained Mrs.

Casey, not for her amiability or intelligence (as she possessed neither) but on account of the quality and quantity of her milk. Among all his cows, she was the one selected for lacteal sustenance, and never failed to keep up her reputation as a first-class milker. She was of mixed breed; big, ungainly, cross and elderly.

Several acres of land lay back of the Crook house. The largest enclosure was the pasture, in the middle of which a small swamp was located. On the south edge of this blot on the landscape flowed a slow running brook. Just beyond; where the ground sloped to firmer footing, the grass grew short and palatable. It was Mrs. Casey's ambition to get around the swamp to this particular point of vantage, and as far from home as possible.

Her owner did not relish tramping after her in wet weather. Therefore, he frequently tethered the animal to a small stake, which she as regularly managed to work out, by the simple process of obstinate pulling in opposite directions.

Mr. Crook, halting meditatively on the cow-path, twitched his beard in disgust. He had walked along, musing upon the latest additions to his growing theories, with occasional grins at the ignorance of Geneva, until he suddenly perceived the absence of Mrs. Casey, rope and all.

"Consarn the cow!" he muttered. "She's got away again. I certainly hammered that stake in good and hard."

The distinct clang of a cowbell reached his ear.

"Same old place," declared Mr. Crook. "Now, have I got to skirt that pesky mud-hole, in all this heat? Guess I'll go through. It isn't far, and will save time."

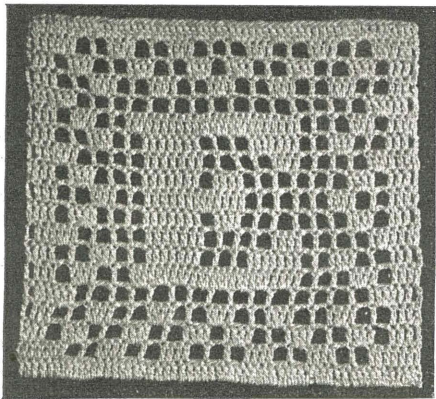
Starting off, with his coat over his arm, he descended to the low bushes and splashed along through the eighth of a mile of alders and rank marsh. The few inches of water bothered him little. His legs were long, and waterproofed to above the knees. Still a strong, muscular man, the exertion of such plodding hardly annoyed him. He reached the stream, turbid from the recent rains, and looked for an easy crossing. A few bushes lined the flat, marshy banks. It was barely five feet across.

"I can't jump it," contemplated Hardy. "There's no footing for a leap. Can't see the bottom, but it isn't over my boots, mud and all. Here goes." He stepped in, cautiously, sinking a few inches; took another step—another. Immediately his left leg sank to the hip. He plunged forward, heavily, his hands clutched at a bush, an elastic support, his other leg dragging with a feeling foot. "Deeper than I thought," growled the man, angrily. "Can't I get on my pins? Ain't there a bottom to this mud? Good Lord! I'm sinking. Something's sucking me down. Quicksand! I've blundered right into it. Steady, now, old man." He drew on the bush. The smooth, slim branches bent to him like rubber. He grasped for a higher hold; the roots began to tear.

Concluded on page 17

Initials in Filet-Crochet

By ETHEL HERRICK STETSON



No. 1



CONTINUING the alphabet begun in the December issue, the following letters are presented; if it is desired to use them for inscriptions or motto, laces or insertions, the borders are omitted.

No. 1.—Make a chain of 60 stitches, turn.

1. Miss 3 for 1st treble, 57 trebles in 57 stitches, turn.
2. Seven trebles (always chain 3 for 1st treble of a row), (2 spaces, 4 trebles) 4 times, 2 spaces, 7 trebles, turn.
3. * Four trebles, 1 space, (4 trebles, 2 spaces) twice, repeat from *, 4 trebles, 1 space, 4 trebles, turn.
4. Four trebles, (2 spaces, 4 trebles) 6 times, turn.
5. Seven trebles, 15 spaces, 7 trebles, turn.
6. Four trebles, 1 space, 4 trebles, 2 spaces, 25 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, turn.
7. (Four trebles, 2 spaces) twice, 7 trebles, 3 spaces, 7 trebles, (2 spaces, 4 trebles) twice, turn.
8. (Seven trebles, 4 spaces) twice, 4 trebles, 4 spaces, 7 trebles, turn.
9. Four trebles, 1 space, 4 trebles, 6 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, turn.
10. (Four trebles, 2 spaces) twice, 13 trebles, 5 spaces, (4 trebles, 2 spaces) twice, turn.
- 11, 12, 13, 14, 15, 16, 17, 18. Same as 9th to 2d row, reversed.
19. Chain 3, 57 trebles; fasten off.

No. 2.—Make a chain of 60 stitches, turn.

1. Miss 3, 57 trebles, turn.
2. Four trebles, (1 space, 4 trebles) 9 times, turn.
3. Ten trebles, 1 space, (4 trebles, 1 space) 6 times, 10 trebles, turn.
4. Four trebles, 3 spaces, 4 trebles, (1 space, 4 trebles) 5 times, 3 spaces, 4 trebles, turn.
5. Thirteen trebles, 11 spaces, 13 trebles, turn.
6. Four trebles, 4 spaces, 13 trebles, 9 spaces, 4 trebles, turn.
7. Thirteen trebles, 7 spaces, 7 trebles, 2 spaces, 13 trebles, turn.
8. Four trebles, 5 spaces, 7 trebles, 10 spaces, 4 trebles, turn.
9. Thirteen trebles, 5 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 13 trebles, turn.
10. Four trebles, 5 spaces, 13 trebles, 8 spaces, 4 trebles, turn.
11. Same as 9th row.
12. Four trebles, 5 spaces, 7 trebles, 4 spaces, 4 trebles, 5 spaces, 4 trebles, turn.
13. Thirteen trebles, 2 spaces, 7 trebles, 3 spaces, 7 trebles, 2 spaces, 13 trebles, turn.
14. Four trebles, 4 spaces, 25 trebles, 5 spaces, 4 trebles, turn.
- 15, 16, 17, 18, 19. Same as 5th, 4th, 3d, 2d and 1st.

No. 3.—Make a chain of 60 stitches, turn.

1. Miss 3, 57 trebles, turn.
2. Four trebles, (1 space, 4 trebles) 9 times, turn.
3. Four trebles, 2 spaces, (4 trebles, 3 spaces) 3 times, 4 trebles, 2 spaces, 4 trebles, turn.
4. Same as 2d row.
5. Four trebles, 17 spaces, 4 trebles, turn.
6. Four trebles, 2 spaces, 4 trebles, 4 spaces, 13 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, turn.
7. Four trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 2

spaces, 7 trebles, 4 spaces, 4 trebles, 1 space, 4 trebles, turn.
8. Seven trebles, 4 spaces, 7 trebles, 3 spaces, 7 trebles, 4 spaces, 7 trebles, turn.

9. Four trebles, 4 spaces, 13 trebles, 2 spaces, 7 trebles, 5 spaces, 4 trebles, turn.

10. Four trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 8 spaces, 4 trebles, 1 space, 4 trebles, turn.

11. Four trebles, 10 spaces, 7 trebles, 5 spaces, 4 trebles, turn.

12. (Seven trebles, 4 spaces) twice, 4 trebles, 4 spaces, 7 trebles, turn.

13. Like 7th row.

14. Four trebles, 2 spaces, 4 trebles, 4 spaces, 16 trebles, (2 spaces, 4 trebles) twice, turn.

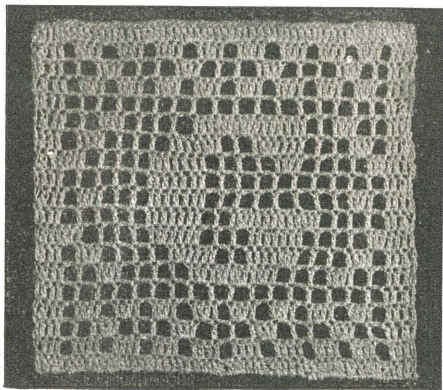
15, 16, 17, 18, 19. Like 5th, 4th, 3d, 2d and 1st rows.

No. 4.—Make a chain of 60 stitches, turn.

1. Miss 3, 57 trebles, turn.
2. Four trebles, 17 spaces, 4 trebles, turn.
3. (Four trebles, 1 space) twice, (10 trebles, 1 space) 3 times, 4 trebles, 1 space, 4 trebles, turn.
- 4, 5. Four trebles, 1 space, 4 trebles, 13 spaces, 4 trebles, 1 space, 4 trebles, turn.
6. Four trebles, 1 space, 4 trebles, 2 spaces, 13 trebles, * 1 space; work back from *.
7. Four trebles, 5 spaces, 7 trebles, * 3 spaces; work back.
- 8, 9. Four trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, * 3 spaces; work back.
10. Four trebles, 1 space, 4 trebles, 3 spaces, * 22 trebles; work back.
- 11 to 19. Same as 9th to 1st row.

No. 5.—Make a chain of 69 stitches, turn.

1. Miss 3, 66 trebles, turn.
2. Four trebles, (6 spaces, 4 trebles) 3 times, turn.
3. Four trebles, (1 space, 4 trebles) 4 times, * 4 spaces; work back.
4. Four trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, * 2 spaces; work back.
5. (Four trebles, 1 space) twice, 4 trebles, 5 spaces, * 7 trebles; work back.



No. 3

6. Four trebles, 2 spaces, 4 trebles, * 14 spaces; work back.

7. Four trebles, 1 space, 4 trebles, 6 spaces, * 13 trebles; work back.

8. Seven trebles, (8 spaces, 7 trebles) twice, turn.

9. Four trebles, 1 space, 4 trebles, 7 spaces, * 7 trebles; work back.

10. Four trebles, 2 spaces, 4 trebles, 6 spaces, * 7 trebles; work back.

11, 12. Four trebles, 3 spaces, 4 trebles, 5 spaces, * 7 trebles; work back.

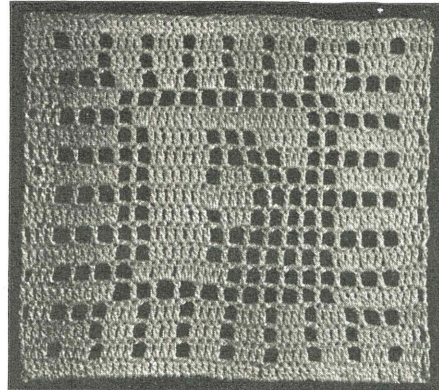
13 to 21. Same as 10th to 1st row.



Fashion Novelties of the Month

THERE are many women with very small allowances for clothes, who nevertheless manage to look smart and well dressed always. Even though the wardrobe is very limited, there is an air of distinction which characterizes the appearance. The secret of it is that the wise woman pays particular attention to small details, and she plans and looks ahead, buying things which she knows will harmonize. She has learned the lesson well that no matter how smart a suit or dress may be, the effect may be utterly spoiled by accessories which do not harmonize, both in color and appropriateness. It is surprising what a difference the right hat and the proper kind of footwear can make in the general appearance.

Dresses are the most popular type of garment just at present, because as the season advances, suits are more or less a burden. The idea of the coat dress is sweeping through fashion ranks like wildfire. It not only comes in very simple, inexpensive models, with collar, cuffs, and long front fastening to make it resemble a coat, but it even includes the barrel outline among its designs, this effect being gained by clever draperies placed over the hips or between long panels front and back. The very fashionable women are wearing summer furs with these smart coat-dresses. The favorite colors include navy-blue, tan, khaki-color, biscuit, green, and all light shades of gray. Some have the belt located at the waistline, others favor the long-waisted effect, and lately a return to the high-waisted style has been noticeable. While some of these dresses are severely plain, many have trimmings of figured shantung, tussah or other novelty silks,



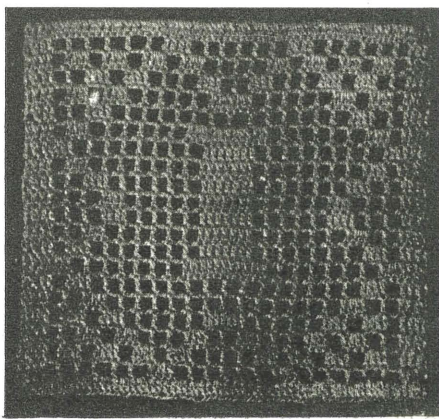
No. 2

For the warm summer days the better grade of thin frocks will be made of nets and lace. Wide embroidered net flouncings have lost none of their popularity, and have a very charming youthful appearance, when shirred in two-tier skirts. Organdie always occupies a prominent place among the summer materials and will be used in combination with other materials to a very great extent. A new use for organdie is in sleeves, collar and sashes, or materials such as taffeta. Voile, whether plain, striped or embroidered, is always in good taste for summer dresses. As to colors—all white is always good, but the pastel tints are in great demand. The all-white dress depends entirely upon its trimming and drapery for its attractiveness. Girdles of ribbon are the prevailing fashion. A new note is the round neck with no sign of a collar, but the other extreme is shown in a model with two collars.

Just to be contrary, sleeves are getting shorter on afternoon dresses and longer on evening dresses. Many of the former show three-quarter sleeves and some are frankly elbow-sleeves. Skirts vary considerably in their length, although the skirt for general wear has hardly changed at all. The favorite seems to be just at the shoe-top or a trifle below.

Fashion favors cotton materials this season to a greater extent than ever before. Gingham dresses are holding a prominent place in the fashionable world, a fact which has been emphasized at resorts such as Palm Beach. It is true that these ginghams are in pastel colors and dainty patterns; but they are ginghams, nevertheless, and they are made in the simple styles which are appropriate for the material. Not only the misses, but the young matrons have adopted the gingham dress for morning wear, and also for afternoon use when a really dressy garment is not required. The favorite colors are pale pinks, blues, lavenders, rose, gray and tan, although some use is also made of the darker-colored imported ginghams. Plaids, stripes, and the various sizes of checks are far more popular than the solid colors. In some cases the gingham frock is combined with voile in white or in solid color which matches the ground of the gingham pattern. These dresses are really very attractive, and always look so crisp and fresh, even after innumerable launderings. It must be confessed that they are outrageously expensive in the stores, though the material itself is comparatively moderate in price. Of course the imported fabrics come rather high, but the cost of the American-made gingham is so little that even the most limited purse can stand several of these dresses. With the aid of a good pattern of simple lines, any woman can easily make herself a few of these pretty and economical frocks.

In the matter of the accessories which distinguish the well dressed woman, the newest note is the collar-and-cuff sets of gingham, to be worn with tailored suits of navy-blue. They are really very striking and they can be made by the home sewer. Pongee, both plain and in the bright-colored sport-patterns is also used for collars and cuffs on suits and dresses. The greatest novelty of the season, however, is the return of high collars and jabots of net and lace. The four-in-hand stocks are also in favor again, and these, too, are being brought out in gingham and madras. The wave of patriotism which is sweeping the country is finding expression in all kinds of wearing apparel. Collars are bordered with the colors, hatbands, handkerchiefs, veils, stockings, waists—in fact any article of attire may show some hint of this new note.



No. 5



No. 4

An Attractive Pointed Yoke, in Tatting

By MRS. E. E. BRATSON



WHILE elaborate in appearance, this yoke is yet very simple in the making. It consists of medallions joined to give the shape and size, with an insertion of rings for the neck. One may cut a pattern of any shape desired, join the medallions to cover it, and add the edge or beading. An excellent way is to make a pattern of cloth which fits perfectly—either of collar, yoke, camisole, or whatever article one intends making. Lay this pattern smoothly on a table or drawing-board, and put the medallions in place with thumb-tacks. They can then be joined with needle and thread, which is really the better way, as an error in joining can be so easily remedied then, whereas if the joining is made by picots as the work progresses, and the article should not lie quite flat, or should draw, it could not be changed without cutting the picots and working havoc with at least a portion of the tatting. If the joining with needle and thread is carefully done it is not noticeable; the question of which method is the better, is, however, one for the worker to decide.

No. 15 crochet-cotton was used for the yoke illustrated, but finer thread may be chosen at pleasure. Commence the medallion at center.

1. A ring of 7 double knots, 1 long picot (about one fourth inch), 7 double knots, close; a chain of 10 double knots; a ring of 7 double knots, join to long picot, 7 double knots, close; repeat, alternating chains and rings until you have 6 of each, joining each ring to the same long picot, and last chain at base of 1st ring.

2. A chain of 4 double knots, picot, 2 double knots, picot, 4 double knots, join between 2 chains of last row, at top of ring; repeat around, joining last chain where 1st started. If less picots are preferred, make the chain of 5 double knots, picot, (3 double knots, picot) twice, 5 double knots.

This completes the small medallion which is used in front and back to fill in between and join the larger ones. Join the 2 small medallions thus: When making the 2d, instead of the middle picot of a chain, after the 2 or 3 double knots, make a ring of 5 double knots, picot, 5 double knots, join to middle picot of chain of 1st medallion, 5 double knots, picot, 5 double knots, close; then continue with the chain, as usual.

3. Continuing with the large medallion, make a ring of 7 double knots, join to 2d picot of chain of last row, (or 1st picot, if but 3 are made in chain,) 7 double knots, close; a chain of 10 double knots; a ring of 7 double knots, miss 1 picot of chain and join to next, 7 double knots, close; repeat rings and chains alternately, making 12 of each, joining 2 rings to each chain of last row and last chain at base of 1st ring.

4. Chain of 5 double knots, picot, (4 double knots, picot) twice, 5 double knots, join between chains of last row, at base of ring; repeat around, joining last chain where 1st started, and fasten off.

To join the medallions while making them: For the point, having completed a medallion, and while working 4th row of 2d, make 1st chain of 5 double knots, picot, 4 double knots, join to 2d picot of chain of 1st medallion, 4 double knots, join to 3d picot, 5 double knots, join between chains of last row; make next chain, joining by 1st and 2d picots to corresponding picots of next chain of 1st medallion, then finish medallion as directed. Join the 3d medallion between the 1st and 2d, when working last row, thus: Join middle picot of chain to middle picot of 2d free chain of 1st medallion, counting from the side joining, 4 double knots, join to next picot of same chain, 5 double knots, join between chains, then 5 double knots, join to picot of next chain above, (1st from side joining,) 4 double knots, join to next picot of same chain, finish chain as before, and join next 2 chains to corresponding chains of 2d medallion. Finish medallion as usual. Fill the space between the 3 medallions with a ring, as follows: Fasten in free picot of 3d chain of 3d medallion, 4 double knots, join to free picot of chain of 1st medallion, (4 double knots, join to next free picot) 4 times, 4 double knots, join to the picot where ring started, and fasten off.

Join 4th medallion to 1st by 2 chains, as directed for the joining of 1st and 2d medallions, 5th to 4th in same way, leaving 4 free chains on each side, and 5th, 6th and 7th in same way; on the 7th, joining to 8th, leave 3 free chains on upper or neck-edge, and 5 on other side; join 8th and 9th as before, the latter to the point; and the other half of yoke in same manner. Miss 1 chain of 2d medallion from joining, and join next by middle picot to middle picot of 2d chain of small medallion, leaving 1 free chain between this and the side joining; join 1st free chain (on upper or neck-edge) of 4th medallion by middle picot to middle picot of next chain of small medallion; other side in same way. Fill the space between large and small medallions with a 4-ring figure, as follows: Ring of 7 double knots, join to middle picot of free chain of small medallion, 7 double knots, close; ring of 7 double knots, join to middle picot of free chain of next medallion, 7 double knots, close; repeat twice more, draw rings close together at the base, and fasten off.

For the neck: 1. A ring of 4 double knots, picot, 4 double knots, join to 3d picot of 1st free chain of small medallion, 4 double knots, picot, 4 double knots, close; leave space of thread, say one eighth inch, make a ring of 3 double knots, (picot, 3 double knots) 3 times, close; turn, again leaving space of thread, make a ring of 4 double knots, join to preceding large ring, 4 double knots, join to 1st picot of next chain of medallion, 4 double knots, picot, 4 double knots, close; leave space of thread (always), and make a small ring, joining by 1st picot to last picot of preceding

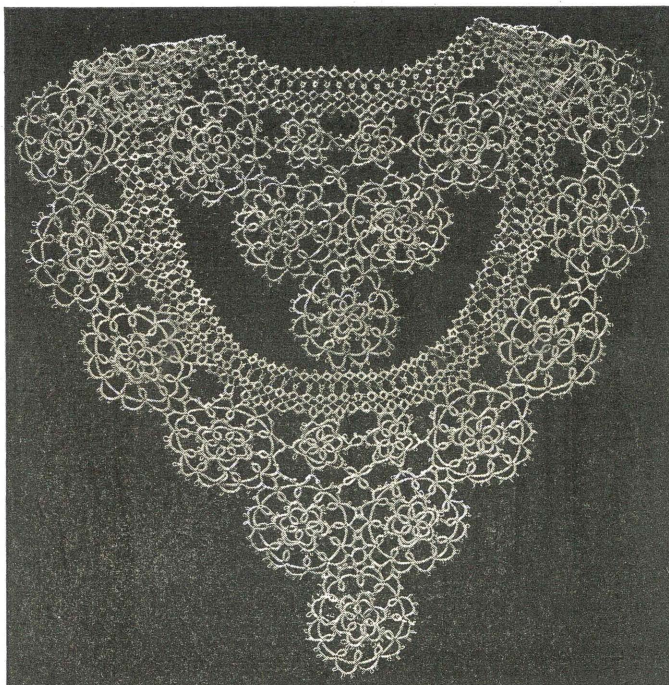
ring; make a large ring (joining to preceding as before), and joining to 3d picot of same chain, make 2 large rings (alternating always with the small ones, as described), joining only to preceding, join next to 1st ring of next chain, next to 3d ring of same chain, next to 1st ring of next chain, again the 2 free rings, then 1 joined to 3d picot of following chain to 1st and 3d picot of next, and to 1st picot of next, 2 free rings, next ring joined to 3d picot of following chain, (next 2 to 1st and 3d picots of next chain) twice, next to 1st picot of next chain; continue in this way around, joining last rings, both large and small, also to 1st.

2. Ring of 3 double knots, join to picot of small ring of last row, 3 double knots, close; leave space of thread, make a ring of 3 double knots, picot, (2 double knots, picot) twice, 3 double knots, close; repeat, joining each large ring to preceding by side picot, and last to 1st in same manner. Fasten off.



Touches of Color in a Room

EVERY sitting-room planned for a woman calls for a work-table, a work-basket or a work-bag, or all three, and these furnish opportunity for additional flower effects in a room where it may not be possible always to have the cheer afforded by fresh flowers. One of the missions of the interior decorator is to provide these little color-notes which harmonize with the main scheme and enliven it



At Attractive Pointed Yoke, in Tatting

quite as much as blossoms would do. Not long ago, on entering a friend's room, a woman exclaimed:

"This room is so blooming with lovely bits of color in lamp-shades, pillows and so on, that it actually looks as if it were filled with flowers."

There we have it. So make your work-table, if you own the sort with a silk workbag suspended from the lower part—or your work-basket, or work-bag, bring out one of the colors in your room and accentuate it. If some one gives you a work-bag in a color which does not harmonize with your scheme, lend it to another member of the family or tuck it away, but do not let it destroy the good taste of your room.

Bird-cages, dog-baskets and fish-globes may become pleasing color-notes, if one will give a little thought to the matter. In fact, some of the wrought-iron cages, when occupied by a wonderful parrot with feathers of blue and orange, red and gray, or red, blue and yellow, can be the making of a dull room. And there are canaries with deep orange feathers which look most decorative in cages painted green, as well as the many-colored parquets which are whole decorative schemes in themselves.



Choosing Wall-Paper

"TELL me what sort of wall-paper you have, and I will tell you what sort of individual you are," remarked an authority on home decoration.

And this is, in fact, nearly the case. The choice of lurid, all-over patterns in large size points to a far different taste than that expressed by the person who selects quiet, simple papers, with an unnoticeable design, if any—chosen as a restful background for pictures and hangings.

"Public taste in this matter is steadily improving," said a wall-paper dealer. "The garish floral patterns in immense units are not asked for as much as they used to be, and the popularity of the 'endless' design, which forced the weary eye to follow it, willy-nilly, is waning, too. Nowadays it is realized that the wall-spaces in the average room are too large to admit of expanses of complicated scrolls and blossoms, repeated every few

inches. Gold and silver figured papers are too ornate for the present mode of decoration, which uses flowered chintzes so extensively. The most artistic rooms are those with inconspicuous walls, chosen for their ability to set off the color-scheme of the furniture and draperies.

"Red wall-papers, and dark-green ones, are not used now except once in a while in rooms which, in the former case, call for a warming effect, and, in the latter case, a cooling one. Even then, better results are achieved in warm tones of yellow or cool tones of French gray; and the many glaring red walls, seen in cheap apartment-houses, have shown people that nothing could be much worse.

"The recent fad for black wall-paper is beginning to weaken, as it was too novel and startling to become permanent. In certain highly lighted rooms, when offset by warmly-colored chintzes and painted furniture, it proved successful, as it set off the decorative schemes of the furnishings. With a dull black-velvet carpet, pale-yellow and gray furniture with wicker insets fairly demanded black walls.

"In decorative furnishing, as in the field of dress, that which calls attention by its novelty or daring is rarely good style. The right choice involves a result which is entirely harmonious, and in which no one eccentric feature stands out. If the wall-paper calls out to you, upon your entering a room: 'Look at me,' ten to one it is all wrong."



Requests

I AM anxious for directions how to crochet a sailor hat in the antique or spiderweb pattern. Will some one please send it, stating size of thread to use?—A. L. M., New Hampshire.

WILL some one please send pattern of callily insertion?—A. A. G., Michigan.

I VERY much want directions for a stocking, in crochet, for ladies' summer wear.—Mrs. J. F. Powell, West Virginia.

WILL not some contributor kindly send directions and illustration for a design of lilies, preferably lilies-of-the-valley, in filet-crochet?—Lilly A. A., Montana.

I AM anxious for a baby-carriage robe, to be made of crochet-cotton for lining with light-blue satin, with pillow to match. It seems to me it would be prettier if made of small wheels than filet-crochet, but I shall be grateful for any nice pattern.—Bessie Rorich, New York.

WILL not some one send a yoke for corset-cover or nightgown in knotstitch, with sleeves?—A Subscriber, South Dakota.

PLEASE send directions and pattern to illustrate for a baby's bonnet, new and pretty; also for child's yoke, and for hat trimmings, or any pretty things done with the shuttle. Tatting is my favorite fancy-work.—Eleanor M., Iowa.

WHILE I enjoy everything that appears in our paper, I would like to see more knitting, not only laces and edgings with insertions, but doilies, centerpiece, luncheon-sets, bags, collars, yokes, etc. Would also like articles made of yarns, as we must soon be getting ready for cooler weather again. Please, knitters, respond.—Mrs. A. M. Owens, Minnesota.

I SHOULD like to see some pretty yet simple coat-collars in crochet, illustrated with full directions.—M. J. B., California.

WILL not Cora Mowrey, who contributed the lovely centerpiece in filet-crochet, in April, kindly send a sample of the lace border, with turned corner, so that I may apply it to a square of filet? It is exactly what I wanted.—Mrs. L. B. G., New Jersey.

I WANT a design for sofa-pillow with four-pointed star in filet-crochet, so that I can make the star of a different color from the background, also a pillow with the inscription "Forget-Me-Not" extending from one corner across to the opposite corner, diagonally, and a suitable flower in the other corners; size of pillow to be twenty inches square.—R. L. S., Texas.

WILL not contributors send crocheted lace with insertion to match, for window-curtains? Would like samples with turned corners.—Mrs. L. H., Pennsylvania.

I SHOULD like to make a bedspread of tatting. Will some one send designs and directions, stating material to be used?—B. M. J., Connecticut.

WILL not Mae L. Rusk send directions for turned corner for the double spiderweb lace, page 12, March, 1917? I am making it for curtains, and it is very lovely. Was delighted with the variations of this pattern, which recently appeared, and hope to see more.—Mrs. Louise Barlow, Maryland.

WILL not Mrs. Bousquet or some other contributor send corner to match butterfly-scarf in November, 1916, issue?—C. A. B., Alabama.

I SHALL be glad to have a tatted melon bonnet, for child of three years.—Mrs. E. H. Saye, Alabama.

A Restful and Pretty Dining-Room

By GORDON HASTINGS



RESTFUL and pretty dining-room exerts a strong influence on the health and comfort of the whole family. It is here we gather three times a day to partake of the food on which our very existence depends, so for strongly hygienic reasons, if for no other consideration, the room should be as cheerful and pleasant as possible, for doctors tell that thorough enjoyment of what we eat, combined with a contented state of mind will vastly assist digestion.

The very nature of its furnishings makes the dining-room rather more formal than most rooms. Whenever possible it should be furnished with what is called a "set." That is, with chairs, table and possibly sideboard all of the same kind of wood. This gives it a more harmonious effect than when two or three different styles are used. Here the treatment of the walls, the floor-covering or even the tint of the woodwork should depend to a degree not found in any other room on the color of the furniture. As a general rule, rather dark furniture such as mahogany, Flemish oak or walnut is used in the dining-room. Twenty or twenty-five years ago there was an extensive vogue in this country for light oak and a good many homes still show these sets, which to my mind are the very ugliest of all furnishings, not only on account of their finish, but because they are usually decorated with a great deal of inartistic and meaningless ornament. But even these pieces if placed in exactly right surroundings can be made to look quite attractive.

Of late years painted furniture has been used a good deal. The effect of this is always artistic, and in some cases where the color scheme has been carefully thought out it is really wonderful. Such painted furniture is oftenest black, enameled white or stained dull green. In finishing a dining-room, it is always a safe plan to make the woodwork either match or contrast very strongly with the furniture. Thus if your dining-table, chairs, etc., are of mahogany or walnut, do not use light oak paneling or plate, or stain shelves, doors or woodwork, for it will not harmonize. Mahogany furniture always looks best against white woodwork, while dark oak or Flemish oak should be set against the same sort of wood or at least wood finished in this way, or stained a dull black.

I once hired a house with a dining-room that was finished in highly polished light oak. Now, whatever else I have in my home, I always try to make my dining-room attractive. My furniture was very dark old oak with a dull ebony finish. In my old dining-room this had been very charming against dull-blue walls with black woodwork. But in the new room, although the landlord consented to put the right sort of paper on the walls, the light-oak panels and built-in china-closet spoiled everything. I tried in the best way I could with portieres and curtains to cover as much of the objectionable woodwork as possible, but the little that I was able to do in this way had no effect on the room as a whole, and it looked a hopeless hodgepodge of woods and colors. Even the blue china did not begin to appear to such advantage in the light-oak closet as it had done in the former black one. For a month or two I stood it as well as I could, but finally I persuaded the landlord to let me stain the woodwork to correspond with my furnishings. I first removed the varnish with strong household ammonia, and then when the wood was thoroughly dry again I gave it a coat of dull-black stain. This was not very much work and the expense was very slight, but it entirely transformed the room and brought everything into key once more.

For floor-coverings in the dining-room, rugs are much to be preferred to nailed-down carpets, both for sanitary reasons and in regard to appearance. The usual plan is to have one large square rug in the center of the room, though sometimes two small rugs are used on either side of the table. Of course, the ideal rug for such purpose is some sort of Oriental, either Persian or Indian, but unfortunately such rugs are expensive. Good carpet rugs are easily procurable and many of them are in most effective Oriental patterns. The domestic Smyrna rugs are not expensive and wear rather well in the dining-room, but unfortunately they come in very harsh, crude colors. Of late years the handwoven Colonial rugs that are made like the old-fashioned rag carpet have come into great favor, for they are comparatively cheap, the coloring is artistic and in the heavier grades the wear is satisfactory.

Hardwood with a highly waxed finish is the preferred treatment for the floor in all well furnished homes, but even in old houses where the boards are of soft wood one can have a very attractive bare floor by staining them mahogany or cherry, or treating them with a dull-oak finish. Very old floors where the grain is rough are best treated to several coats of paint and then varnished. This paint does not always have to be dark. Only the other day I dined in a room where the floor was painted a silver-gray and the effect at the edge of the soft rose-pink rug was very charming. And in a room with white enameled furniture and

white woodwork, the floor was painted a regular pumpkin-yellow. This may sound startling, but when well managed it is attractive.

Dining-room wall-papers should be either perfectly plain, or have two-toned geometrical figures. Striped papers are sometimes used, and also tapestry papers. A room that is



Dining-room showing an ingenious arrangement of shelves built in one corner. These shelves are stained to match the woodwork and are so simple they can easily and inexpensively be put up in any room. In a small dining-room, they take the place of a sideboard.



Dining-room in a country house with a small conservatory made out of a bay window opening out of it. The wall-paper is an all-over pattern in soft shades of brown and green, with white woodwork. The furniture is oak. Hardwood floor, with blue, red and green rug.

already broken up by several windows and doors is over-supplied with vertical lines, so do not use striped paper here, or panel-effect. Both in wall-paper and draperies in the dining-room as well as in every other part of the house, warm, light tones should be used for rooms having a northern exposure, while cooler, deeper colorings should be placed in southern rooms, or wherever there is sunlight or very strong light. This does not, however, interfere with any preference one may have for certain colors. All colors with the exception of red and yellow can be secured in either a warm tone or a cool tone. Blue, green, gray or brown that contains an intermixture of yellow is warm in tone, while the same color when it has a bluish cast is a cool tone. With oak woodwork, cool tones are preferable, while with mahogany either can be used.

Do not crowd the dining-room walls with pictures, especially little pictures. But if you must hang such things in this room do not scatter them, but hang them in a swarm. To be dignified they need the strength of numbers. A lot

of small pictures dotted around, simply spoils the effect of the walls without having any decorative value. Then again there are certain subjects that are universally suitable to the dining-room. The old-fashioned idea used to be that nothing but paintings or oftenest chromos of fruit and game varied by an occasional portrait of some usually

unattractive ancestor should be permitted here, but nowadays we allow ourselves more latitude in this respect. Photographs of scenery, landscapes, old prints, old English inn or coaching pictures or reproductions of famous paintings all look well here.

It is usually easier to furnish the dining-room consistently than it is any other room in the house. The main thing is, select furniture that is dignified and conservative in design rather than something pretentious and ornate. The size and shape of the furniture selected should depend on the dimensions of the room. Among the very best of the new dining-room sets are reproductions of colonial styles of the Sheraton and Adams furniture. The long, low buffets or sideboards of such sets are most attractive. Mission furniture is good, too, though it lacks the graceful lines of the styles just mentioned. But whatever kind of furniture you decide upon let the designs be simple. Do not let anyone persuade you to buy a sideboard with a high ornate top; such things, beside being in the very worst possible taste, have long been out of fashion. The modern sideboard, if it is worth buying, is low, with simple lines, and is made with-

out shelves or mirror above the plain top, or at most, low plain shelves.

Sometimes when the dining-room furniture appears hopeless, it can be improved almost out of recognition by a little skilful surgery. If a sideboard is the offender, the top can be removed and a plain and perfectly inoffensive piece that will harmonize well with any scheme of decoration will be left. For instance, I have in mind an oak sideboard of the early eighties that belonged to one of my friends. The lower part of this was built upon regular rectangular lines, and barring some splotches of meaningless carving, it was not objectionable. Not so the top. The maker apparently gave free rein to his fancy in fashioning the elaborate superstructure. A large expanse of mirror was flanked on each side with beavies of entirely useless shelves, supported by turned pillars and bordered by ball-bearing balustrades. The whole piece was topped by what resembled the cover of a porch. Now the first thing that I advised my friend to do was to remove this top that never under any circumstances could be made to look like anything but the back of a bar in a country tavern or a barber's wall-fittings. The mirror, a very good one, was taken out, put into a plain wooden frame, enameled white, and used for a glass to hang over the dressing-table in a bedroom. The pillars, shelves and balustrades all "gingerbread work" were removed and put on the woodpile. After this severe surgery, the lower part of the sideboard assumed an air of modest dignity that it had never had before. Then it was washed with strong ammonia and water to remove the varnish and stained a dark Flemish oak. A plain set of shelves of the same length as the sideboard and stained the same color, could be set on the top of this sideboard against the wall to hold

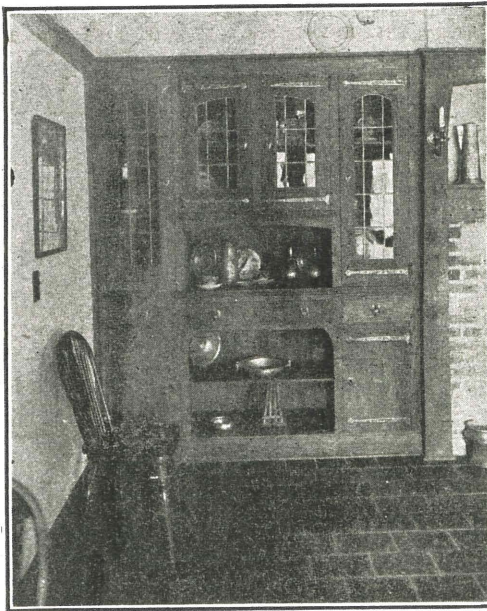
ornamental china if desired, or the shelves could be raised a little from the top and fastened to the wall with invisible brackets. Another plan would be to leave the top plain and hang just above it one of those long colonial mirrors that are divided into three portions with narrow gilt or mahogany molding, or a picture can be hung here.

When the dining-table is not in use, instead of the old-fashioned cover that concealed the whole top, two narrow runners, crossed in the center, are now used on the polished wood. These are of white linen, embroidered or lace-trimmed, or of ecru linen, crash or art-canvas. Such runners are, to my mind, prettiest when trimmed with edgings and insertions of coarse but artistic crocheted lace. Sometimes they are stenciled in colors which is a very easy and attractive way of brightening up the dining-room with a touch of color. Oil-paints made into a dye with turpentine are generally used in this work and homemade stencils are easy to cut from heavy manila paper shellacked on both sides or from stencil-board, if one uses a little care and a sharp penknife.

If you are planning a new house, by all means have a china-closet with glass doors in small panes built according to the space they are to occupy.

A most attractive built-in closet of this sort is shown in

Concluded on page 14



Built-in china-closet that most decoratively fills in an awkward space in the dining-room. Any kind of wood matching the molding and wainscoting can be used for this. This is used for a combination cupboard and sideboard and is very handsome.

A Group of Alluring Collars

By ELINOR M. HAVILAND



AMONG the very newest things in spring and summer neckwear is the ruffled collar, and the one illustrated is of extremely smart design. It is of batiste, fine and sheer, and the scattered motif gives the effect of allover embroidery, although without the possibility of being mistaken for machine-work. The ruffle is graduated in width from front to back, and edged with small, even scallops, well padded. Such a collar will stand any amount of

A charming modification of the sailor-collar is shown in our third model. The back is sloped from corners to center, and the decoration is of flower-stems in solid embroidery. A new feature is illustrated by three tucks, one fourth inch wide and spaced about twice that distance apart, extending along the sides from back to front. A narrow lace finishes the edge.

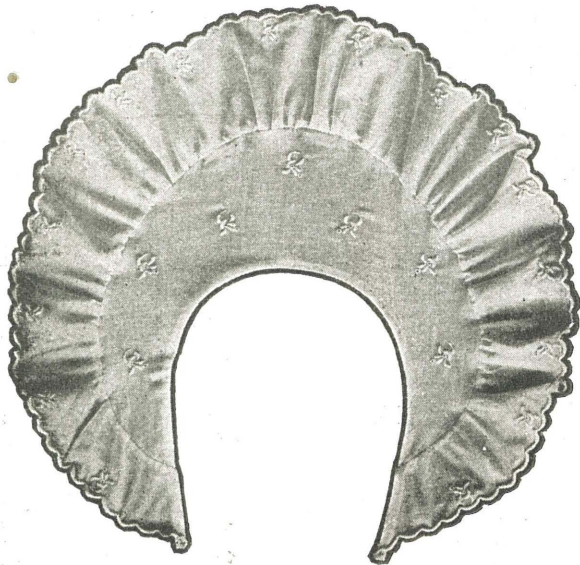
No. 1141 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on white batiste, 30 cents. Floss to embroider, 6 cents extra

No. 1142 D. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on white lawn, 15 cents. Floss to embroider, 10 cents extra

No. 1143 D. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on white lawn, 15 cents. Floss to embroider, 6 cents extra

ciled before being put in place; but, of course, when it is done on the wall, the pressing has to be omitted. The iron must not be pushed on the fabric, but held over the color and lifted again in order to press the rest of the pattern. If moved from side to side, the edges would become blurred. If the stencil itself, being thin, becomes untidy, it can be restored by being ironed. Some workers find that very fine cheesecloth or muslin laid over the fabric is a protection against careless pressing. One point to be remembered is to rub the iron over a cloth every time it is lifted, in case particles of wax have adhered to it.

The rapidity with which the work can be done appeals



No. 1141 D. The Ruffled Collar Is Among the Novelties

tubbing, which is quite necessary in order to keep it fresh and immaculate, as all such accessories should be. In this connection it may be added, however, that merely to press a collar which is mussed, not soiled in the least, will serve to decrease one's laundry-bills appreciably. Lay the article face down on a well-padded board, cover the back with a thin muslin, dampened, and press with a fairly hot iron. This process brings out the embroidery beautifully and, as suggested, puts off a visit to the laundry.

Darning-stitch is being largely employed in the decoration of articles intended for personal as well as household use or wear. It is such a simple stitch, possible to any needlewoman who can run a gathering thread evenly, and so quickly executed, that its popularity in the present application is not to be wondered at. In the collar of sailor-shape presented the corners are outlined from center of back to side with a cording of padded satin-stitch, done in rose. These corners are first darned, using a long stitch on the surface, and a shorter one underneath, the return row taking up the material—or a portion of it—that was covered in the preceding row. These lines are about one eighth inch apart, and upon their evenness depends largely the effectiveness of the work. Indeed, it is a well-known rule among professional needleworkers that the simpler a stitch the more evenly it must be executed in order to secure a good effect. The corner of each (inner) front is darned and outlined in the same way, and in the spaces—one in each front, four in each back corner—are embroidered single motifs in padded satin-stitch, also with rose. Because this collar is so out of the ordinary, while at the same time it displays the best of good taste, it is sure to meet with favor. The lace edge used as a finish may be handmade, either knitted, crocheted or tatted; or one may use a narrow maltese edge.

A dainty knitted edging is as follows: Use very fine thread, say No. 60 or No. 70 spool-cotton, and No. 22 needles. Cast on 8 stitches, knit across plain.

1. Knit 3 (it is always a good plan to slip the 1st stitch of each odd row in order to give a good edge to sew on by), over, narrow, over, knit 1, fagot (that is, over twice and purl 2 together, or purl-narrow).
- 2, 4, 6. Fagot, knit rest plain.
3. Knit 3, over, narrow, knit 1, over, knit 1, fagot.
5. Knit 3, over, narrow, knit 2, over, knit 1, fagot.
7. Knit 3, over, narrow, knit 4, fagot.
8. Over twice, purl 5 together, knit 6. Repeat from 1st row.

A more open edge is begun by casting on 11 stitches, and knitting across plain.

1. Knit 3, (over twice, narrow) twice, knit 2, over twice, knit 2.
2. Knit plain, purling the 2d of the "over-twice" loops.
3. Knit 3, over narrow, knit 10.
4. Bind off 4, knit 10. Repeat from 1st row.

A narrow crocheted edge, using No. 150 crochet-thread and a fine steel hook, may be worked into the hem of collar or on a chain and sewed on.

1. Two trebles in 2 stitches of chain, chain 2, miss 2; repeat.

2. Three doubles in space, 1 in each of 2 trebles and 2 doubles in next space, chain 7, turn, miss 4 doubles, fasten in next, turn, fill the loop of 7 chain with 3 doubles (picot of 3 chain, 2 doubles) twice, picot, 3 doubles; then 1 double in space, 2 in 2 trebles and 2 in space; repeat the length required.

A single row of tatted rings, with sufficient space of thread between to make them lie smoothly, is also a very dainty trimming.

Stenciling with Crayons

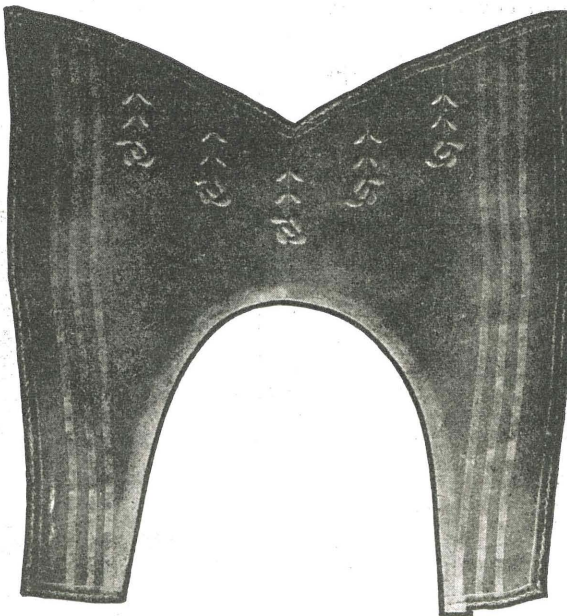
CRRAFT-WORKERS will hail with delight a new development in stenciling. Crayons are used instead of paints or dyes, which give the soft, iridescent appearance of block-printing, but the work does not require the care of manipulation that block-printing demands. Stenciling with crayons can be done rapidly. It is especially well suited to wall-decoration, ornamenting of screens and the stenciling of pale-colored fabrics, intended to have the design partly concealed by darning. One other point in its favor is that stencil paper, which requires cutting out with a knife, need not necessarily be used, as the crayons can practically be used on stencils made of thin material. Old holland shades may be utilized for making the stencils for crayons. If they were used for paint or dye, they would become limp after the first application of color; the advantage of using such a material as holland, or wrapping-paper, is that the stencil may be cut with sharp, pointed scissors, instead of with a knife, which simplifies the cutting. It is generally found that the cutting of the stencil is tiresome, as it is hard on the hands and needs care to prevent the knife slipping, so that the advantage of cutting with scissors is much appreciated by workers in crayons.

As there is no moist color to drip, it is easy to stencil friezes, or dado patterns, on the wall itself; the stencil may be held in the left hand firmly, instead of being fastened to the wall.

Crayons must be chosen that have little wax in their make-up. It is best to experiment with one color of the best makes. In this way the worker will be able to find which is the best before she lays in a stock of colors. When she has satisfied herself as to the working qualities of the crayons, she can then purchase a full line of colors; a goodly number are required, as the colors cannot be mixed and each shade requires its own crayon. Crayons about the size of the little finger in thickness are best for all-round work, but a larger size may be used, if very large spaces in the design have to be covered.

When stenciling a fabric, put the material on a drawing-board and place the stencil over it, holding it in place with thumb-tacks; then take the smallest size crayon and outline all the spaces, holding the crayon upright. The stencil may then be removed and the side of the crayon may be utilized for filling in the pattern. Do not press too hard when outlining the pattern, as it must not have the appearance of an outlined stencil.

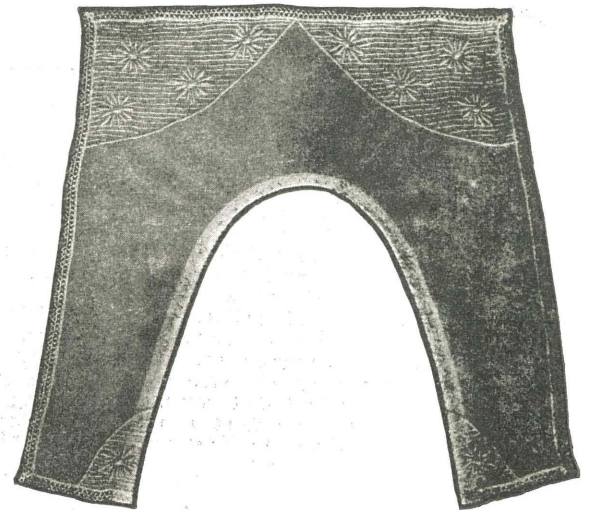
Crayon stenciling requires a small outfit—a piece of wire netting and a soft hat-brush being the only requisites beyond the crayons and the stencil-paper. The wire



No. 1143 D. Charming Modification of the Sailor Collar Is Here Given

netting is used to sharpen the crayons and the hat-brush for removing any particles of crayon that may adhere to the surface. This is very necessary, as small flecks of crayon would turn into spots when the hot pressing is done later.

When the stenciling is finished, it must be pressed with a very hot iron. This causes the color to sink into the threads and makes it soft and hazy in appearance. When stenciling on paper, ironing may be done, if it is sten-



No. 1142 D. Darning-stitch Is a Feature of This Collar

strongly to those who like to get artistic results with little trouble. As the idea is new, we have not the experience of many workers to help us at present, but it will be found that each stenciler discovers new opportunities in crayon stenciling and special methods present themselves to her as the work progresses. The writer has seen beautiful freehand work for wall-decoration, and the combination of stenciling and freehand produces artistic and unlooked-for results that are most gratifying.

The best materials for the application of crayons are crashes of all kinds, canvas, burlap, scrim and pongees and Rajah silks; in fact, all kinds of colored fabrics, especially those we have not been able to use for paint or dye because of their having to be laundered.

Crayons are well adapted for making gifts. The little cardboard frames that are all ready for painting are charming when stenciled with crayons, and fifteen minutes' work will produce a present that will not only give pleasure to the receiver, but be an artistic addition to the home.

The effect is soft and hazy on blotting-paper, and the top sheet of a blotter ornamented in this way would give a pleasing touch to a gift of a desk-set which would be well worth while. Best doilies, perhaps only intended for desert plates, are exquisite when ornamented in this way, especially when a filmy material like nainsook is used. For stenciling an evening dress, crayons are especially adapted; the work can be done so quickly that there is no chance of the material's being crushed, and it is possible to make the dress and add the crayon-stencil afterward, which cannot be done if liquid is used. The availability for freehand drawing, for fine lines and delicate touches, is especially desirable for dainty gowns of this description. Long scarfs and ties can be so quickly and easily decorated to go with any costume that a much larger number can be indulged in.

Those who have taken up this new development in stenciling have become most enthusiastic in its praise, and have accomplished unusual and surprising results.

A Restful and Pretty Dining-Room

Concluded from page 13

one of the illustrations. This is a combination sideboard and cupboard that fills the space between the chimney and the side wall. It is made of Flemish oak and has convenient plate or linen cupboards underneath, and a shelf to display silver just below the center glass doors. The handles of the drawers and the wide ornamental hinges, or scutcheons of all doors are of bent iron. All kinds of built-in ornamental closets are now used in dining-rooms, as well as built-in serving-tables and sets of open shelves to display silver or china. If the room is large there is often a built-in seat on each side of the fireplace, and if it is also occasionally used as a sitting-room, there are open bookcases made in this way. Built-in furniture is both serviceable and decorative, but it should always be finished like the rest of the wood-work in a room, and never be in a different wood like a piece of ordinary furniture. The metal mounts of built-in furniture often make or mar the whole effect, so they should be chosen with care. Upon the hinges, scutcheons, knobs, handles and lock plates will depend the charm of the whole piece. Such mounts determine the character of the object they adorn. Well polished brass, black iron and occasionally copper are used for this purpose. If you have brass its chief decorative effect lies in its being kept well polished, but iron should be kept dull.

For the Picnic-Lunch

By MARY HARROD NORTHEND

TO the hungry picnicker who looks forward to lunch-time, when with keen appetite, freshened by the outdoor air, there will be spread a variety of food, novelties are eagerly sought after. This has grown to be almost a necessity, for even an out-of-door spread palls if the same things are seen. There are staple articles of food that

third, four teaspoonfuls of sugar, one teaspoonful of mustard, small pinch of red pepper, small pinch of salt, one teaspoonful of butter, boil together. Pour slowly into the mixture four well beaten eggs, stirring all the time, if not thick enough boil a few minutes, and set to cool. Thin with cream if necessary when used. Spread the whole mixture between slices of bread and serve.



The Picnic-Basket

are a necessity and which with few variations can be acceptably served, but they must be intermixed with appetizing foods and drinks that will give to the picnic a distinctive air.

The lunch-basket need not be an expensive one. Any kind of a receptacle that will open so that the contents can be easily removed is advisable for this purpose. A raffia basket with split cover that falls back on raffia hinges is practical for use such as this.

The packing is of as much importance as the contents, for, wrongly placed, the heavy things are apt to crush the dainties, thus making an unsightly showing of food for the table. Put the heavy things at the bottom and lighter ones on top; try and take as many things as possible that can be thrown away to save space for flowers and ferns that may be plucked to be carried home.

The things essential are a thermos-bottle that will keep hot drinks warm and cold ones cool; this should be one of the first items on the list. Paper napkins should be patriotic in design. Drinking-cups should be of paper and can be purchased at such a small sum that individual ones can be supplied within the means of the medium-sized purse. In addition to those, paper plates and a paper tablecloth are much more advisable than china and linen, while individual campers' outfits in their little leather cases can be purchased reasonably and are almost indispensable for occasions like this.

Sandwiches made from bread cut very

Hickory-Nut Sandwiches

One cup of hickory-nut kernels chopped fine, two cups of apples chopped in the same way, cover with mayonnaise, using a small amount of celery or celery-seed, if desired.

Egyptian Sandwiches

Peel smooth, medium-sized ripe tomatoes, chop them, and add to them an equal amount of fresh crisp cucumbers, cut in dice, season with salt, vinegar, oil and chopped parsley, adding a little onion. Mix well, place on a lettuce-leaf, between slices of bread.

Egg-and-Cheese Sandwiches

Lay a lettuce-leaf on a slice of bread, cover it with a layer of hard-boiled, sliced eggs, sprinkle with grated cheese. Put a spoonful of mayonnaise dressing on this and use as a filling. Sardines and cracker sandwiches are also very good for a picnic-lunch.

Picnic-Cakes

Cream one cup of sugar with half a cup of butter, add yolks of two eggs, and beaten white of one, one half cup of sweet milk, two cups of flour, sifted with two teaspoonfuls of baking-powder, add one teaspoonful of vanilla. Bake in small cakes, and cover with a white frosting, topped with chocolate.

Puzzle Turnovers

One cup of thick sour milk, one cup of sugar, one cup of chopped raisins,

one egg well beaten, pinch of salt, a little nutmeg or cinnamon to flavor. Beat together, roll out your crust into squares, putting a tablespoonful of this in the center, fold over the filling and mark into place with a fork, make slits in the top so that the steam may escape.



Sardines and Sandwiches Temptingly Served

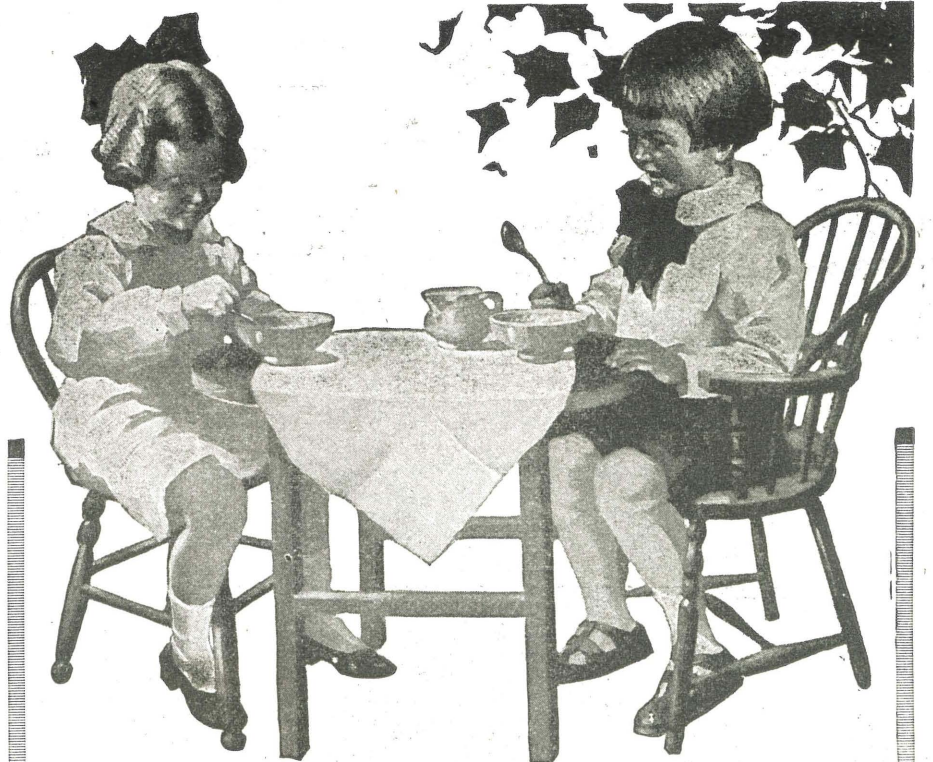
thin and the crust trimmed can be filled with different ingredients. To keep them moist one should wrap them in paraffin-paper, putting two sandwiches, each one different, in each package.

Pimento Filling

One small can of pimentos, one head of celery, six sweet pickles, four hard-boiled eggs; chop all together very fine, moisten with salad-dressing made from one cup of vinegar, diluted one

English-Walnut Pie

Beat yolks of two eggs and one half cup of sugar to a cream, Concluded on page 17



The Food That Seems Made For July

Were you asked to picture an ideal food for July —

It would be a whole-grain food —

A dish that's ever-ready —

A delightful dainty —

A food easy to digest.

And that would be Puffed Wheat or Puffed Rice.

Airy Whole-Grain Bubbles

Here are bubbles of grain—thin, flimsy, toasted—puffed to eight times normal size.

They crush at a touch, and in melting away yield a fascinating flavor.

Every food cell is exploded, under Prof. Anderson's process. Digestion is easy and complete. Every atom feeds.

They are food confections, eaten all day long—not mere breakfast dainties. Mix with fruit, eat them dry, serve in every bowl of milk.

Every serving brings a whole-grain food of which folks get too little. And in a form where every granule counts.

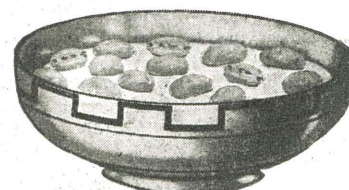
These are the perfect grain foods, where the whole grain is fitted to wholly digest. And children revel in them. Keep plenty on hand in summer.

Puffed Wheat

Puffed Rice

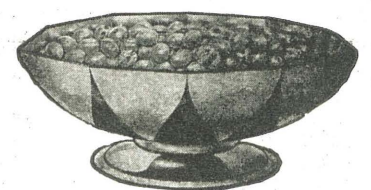
and Corn Puffs

Each 15c Except in Far West



In Milk

Flaky, Toasted Bubbles



As Tidbits

For Playtime Foods



With Berries

A Crusty, Flavoury Blend



On Ice Cream

A Nut-Like Garnish

The Quaker Oats Company

Sole Makers

(1608)

Waist-Trimming in Filet-Crochet

By M. RETTA WHEELER



SE No. 60 crochet-cotton, white, ecru, or any desired color. Commence with a chain of 43 stitches for the front inset.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble, forming a space) 12 times, turn.
2. Chain 5, treble in next treble (for 1st space of row), 4 more spaces, 10 trebles, 5 spaces, turn.

3, 4. Four spaces, 16 trebles, 4 spaces, turn.

5. Like 2d row.

6. Six spaces, 4 trebles, 6 spaces, turn.

7. Two spaces, 10 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 2 spaces, turn.

8. One space, 34 trebles, 1 space, turn.

9. One space, 13 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 1 space, turn.

10. Two spaces, 7 trebles, 2 spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, chain 27, turn.

11. A treble in 8th stitch, 12 more spaces (7 on chain and 5 on previous work), 4 trebles, 1 space, 4 trebles, 5 spaces, then widen thus: Chain 5, a treble in same stitch with last treble made, (chain 5, turn, a treble in 3d of 5 chain) 6 times, turn.

12. Two spaces, (7 trebles, 3 spaces) twice, 4 trebles, * 3 spaces; work back from *.

13, 14. (One space, 13 trebles) twice, 1 space, 4 trebles, * 5 spaces; work back.

15. Two spaces, 10 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, * 5 spaces; work back.

16. Five spaces, (4 trebles, 5 spaces) 4 times, turn.

17. Two spaces, 10 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, * 7 spaces; work back.

18. One space, 13 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, * 9 spaces; work back.

19. One space, 13 trebles, 3 spaces, 4 trebles, * 11 spaces; work back.

20. Two spaces, 7 trebles, 4 spaces, 4 trebles, * 11 spaces; work back.

21. Eight spaces, 4 trebles, 11 spaces, 4 trebles, 8 spaces, turn.

22. Eight spaces, 4 trebles, (3 spaces, 4 trebles) 3 times, 8 spaces, chain 22, turn.

23. Thirteen spaces (6 on chain, as at beginning of 11th row), 4 trebles, (1 space, 4 trebles) 7 times, 7 spaces, widen 6 spaces (as at end of 11th row), turn.

24. Two spaces, 7 trebles, 3 spaces, 7 trebles, (3 spaces, 4 trebles) twice, 2 spaces, 4 trebles, * 1 space; work back.

25. (One space, 13 trebles) twice, 1 space, 4 trebles, 5 spaces, 7 trebles, * 3 spaces; work back.

26. (One space, 13 trebles) twice, 1 space, 4 trebles, * 17 spaces; work back.

27. Two spaces, 10 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 4 spaces, 7 trebles, 4 spaces, turn; you are now working on the side of insertion.

28. Four spaces, (4 trebles, 5 spaces) twice, turn.

29. Two spaces, 10 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 5 spaces, turn.

30. Four spaces, (4 trebles, 1 space) twice, 4 trebles, 2 spaces, 13 trebles, 1 space, turn.

31. One space, 13 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 4 spaces, turn.

32. One space, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, 7 trebles, 2 spaces, turn.

33. Eight spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, turn.

34. Two spaces, 10 trebles, 2 spaces, 4 trebles, 8 spaces, chain 22 to widen, turn.

35. Thirteen spaces, 4 trebles, 8 spaces, turn.

36. Nine spaces, 4 trebles, (3 spaces, 7 trebles) twice, 2 spaces, turn.

37. (One space, 13 trebles) twice, 1 space, 4 trebles, 10 spaces, turn.

38. Like 37th row reversed.

39. Two spaces, 10 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 4 spaces, 7 trebles, 4 spaces, turn.

40. Three spaces, 13 trebles, 3 spaces, (4 trebles, 5 spaces) twice, turn.

41. Two spaces, 10 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 13 trebles, 3 spaces, turn.

42. Four spaces, 10 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 13 trebles, 1 space, turn.

43. One space, 13 trebles, 3 spaces, 4 trebles, 5 spaces, 4 trebles, 7 spaces, turn.

44. Four spaces, 10 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 4 spaces, 7 trebles, 2 spaces, turn.

45. Eight spaces, 4 trebles, (1 space, 13 trebles) twice, 3 spaces, turn.

46. Same as 45th row, reversed; then chain 22 to widen, turn.

47. Thirteen spaces, 4 trebles, (3 spaces, 7 trebles) twice, 4 spaces, turn.

48. Fifteen spaces, 4 trebles, (3 spaces, 7 trebles) twice, 2 spaces, turn.

49. (One space, 13 trebles) twice, 1 space, 4 trebles, 8 spaces, turn.

50. Like 49th row, reversed.

51. Two spaces, 10 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 4 spaces, 7 trebles, 2 spaces, turn.

52. One space, 13 trebles, 3 spaces, (4 trebles, 5 spaces) twice, turn.

53. Two spaces, 10 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 13 trebles, 1 space, turn.

54, 55, 56, 57. Same as 53d, 52d, 51st and 50th rows.

58. Same as 49th row; chain 22.

59, 60. Same as 47th row, ending with 2 spaces.

Repeat from 49th row, making two more patterns and fasten off. On the other side fasten in at beginning of 26th row, and repeat from 27th row.

For the collar: Make a chain of 48 stitches.

1. Miss 3, 47 trebles, turn.

2. Seven spaces, 4 trebles, 7 spaces, turn.

3. Six spaces, 4 trebles, 8 spaces, turn.

4. Five spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, turn.

5. Fifteen spaces.

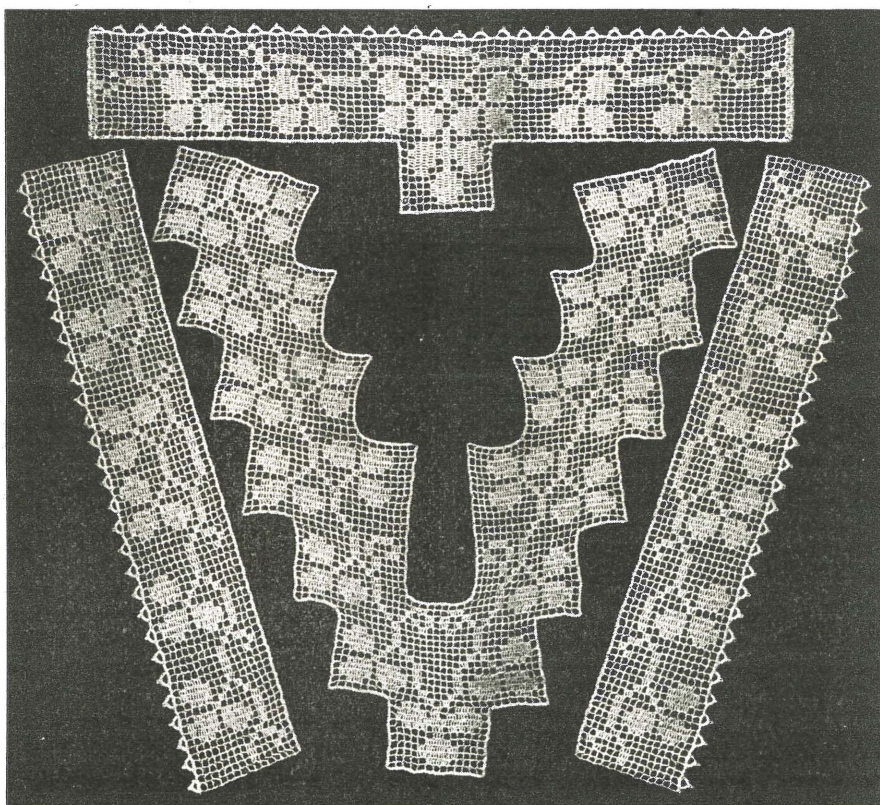
6. Like 3d row.

7. Eight spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, turn.

8. One space, 4 trebles, 4 spaces, 4 trebles, 8 spaces, turn.

9. Nine spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, turn.

10. Four spaces, 4 trebles, 10 spaces, turn.



Waist-Trimming in Filet-Crochet

11. Two spaces, 7 trebles, 3 spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces, turn.

12. Three spaces, 4 trebles, 1 space, (13 trebles, 1 space) twice, turn.

13. Like 12th row, reversed.

14. Three spaces, 4 trebles, 2 spaces, 10 trebles, 1 space, 10 trebles, 2 spaces, turn.

15. (Five spaces, 4 trebles) twice, 3 spaces, turn.

16. Four spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 10 trebles, 2 spaces, turn.

17. One space, 13 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, turn.

18. Six spaces, 4 trebles, 3 spaces, 13 trebles, 1 space, turn.

19. Two spaces, 7 trebles, 4 spaces, 4 trebles, 6 spaces, turn.

Repeat from 6th row for the plain insertion, to any required length. Make two patterns for collar, ending with 41st row, which corresponds to 13th row.

42. Like 14th row; then widen 9 spaces as at end of 11th row of front.

43. Six spaces, 7 trebles, 6 spaces, 4 trebles, 5 spaces, 4 trebles, 3 spaces, turn.

44. Two spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, 10 trebles, 2 spaces, 13 trebles, 5 spaces, turn.

45. Five spaces, 13 trebles, 1 space, 13 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, turn.

46. One space, 4 trebles, 4 spaces, 4 trebles, 3 spaces, 13 trebles, 1 space, 10 trebles, 2 spaces, 7 trebles, 2 spaces, turn.

47. One space, 13 trebles, 2 spaces, 4 trebles, 3 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 4 spaces, 4 trebles, 1 space, turn.

48. One space, 4 trebles, 4 spaces, 10 trebles, 4 spaces, 31 trebles, 1 space, turn.

49, 50, 51, 52, 53. Same as 47th, 46th, 45th, 44th and 43d rows.

54. Same as 42d row, ending with 11 spaces. Fasten off and fasten in again 9 spaces back, completing the tab; then reverse directions from 41st row back.

Make the cuff as directed for plain insertion, beginning with a row of 15 spaces; repeat from 3d row until you reach the 39th row (or 25th row, if a shorter cuff is wanted) which

will correspond to the 15th row given in directions for plain insertion.

40. Two spaces, 4 trebles, 1 space, and continue like 16th row (of plain insertion).

41. Like 17th row, ending with 3 spaces, 4 trebles, 1 space, instead of 5 spaces.

42. One space, 4 trebles, 4 spaces, and continue like 18th row.

43. Like 19th, ending with 4 spaces, 4 trebles, 1 space.

44. One space, 4 trebles, 4 spaces, 4 trebles, 8 spaces, turn.

Now work back from 43d row.

Finish edges of front, and plain edges of collar and cuffs with 3 doubles in each space and 1 in treble, 7 doubles in corner spaces. On upper edge work a simple picot border, thus: Nine doubles (as directed for plain edge), chain 7, turn, fasten back in 6th double, turn, fill the loop with 5 doubles, picot of 5 chain and 5 doubles; repeat.

A strip of the plain insertion, or lace finished with the picot scallops, will be found very pretty for towel- or scarf-ends.

Independence Day Decorations

FOR Fourth-of-July table-decorations beautiful centerpieces can be made of red, white and blue carnations worked out in the shape of a flag or shield. Mignonette, bergamot and cornflower can be used in the same way, or paper flowers can be substituted if desired.

One centerpiece was made of tissue-paper, blue and white, trimmed with red geraniums, and blue-and-white bachelor buttons also made of paper. If such a centerpiece is used its chief advantage, in addition to its beauty, lies in the fact that it can be used for other occasions. It costs less than a dollar and is always on hand.

Little serviettes of waxed paper can be used to carry out the color-scheme. These serviettes may have tissue-paper pasted over them or cut in strips and ruffled with needle and thread. They may be adorned with shields or other emblems from paper napkins.

Candle-shades trimmed with the same materials, windmills made of red, white and blue crepe-paper; paper plates of several sizes bordered with red, white and blue in fast colors, will further carry out the color-scheme. Little place-cards of shields or flags can be purchased for a few cents.

A tablecloth of paper can be purchased to match the plates for a small sum and adds greatly to the attractiveness of the table. The tablecloth, plates, doilies and napkins all come in the same boxes. They are adorned with shields, eagles and other emblems.

The busy housewife who has always to consider the dishes that result from such a simple dinner as this will welcome the paper plates and serviettes, as they abolish dishwashing altogether. There are only three cooking-utensils to be washed, and little paper cups or glasses can be purchased for the water. Paper can also be used in decorating the porch. Fans and flags in patriotic colors, pinwheels and hanging-baskets with shields as well as the fireproof streamers and lanterns in patriotic colors will work out an attractive decoration. Add to this the usual flags and other attractive decorations and the porch cannot help but be a bower of beauty.

A very delightful way to serve breakfast on holidays is to place all the articles of food on the sideboard and allow each member of the family to help himself and wash his own dishes. If cantaloupes, watermelons, uncooked cereal, and chicken gravy are served with hot rolls, this plan can easily be carried out.

If a picnic dinner is to be served, potato chips can be substituted for the baked potatoes, whole tomatoes for the salad, cherries or strawberries and oranges for the dessert, and sandwiches for patties. Cold veal-loaf or any kind of cold sliced meat could be substituted for the pressed chicken.

NEW among knitting-bags is one of cretonne, cut exactly in the shape of bellows, even to the strap which is usually of leather, but, in this case, of the cretonne also. The bag is bound with black-silk binding, as is the strap, and is fairly small; its depth allows the knitting-needles to stand upright and the ball of worsted is all the bag will comfortably hold. Its chief claim to value is a small brass ring inserted in one side of the bag, through which the wool is drawn as it is used; this keeps the ball from slipping out of the bag. This small card accompanies each bag:

"With thread through the eyelet and bag on the arm,
The ball is safe from soil or harm.
In an easy chair my lady lingers,
While the dainty crochet grows under her fingers."

I HAVE found the following very useful in my tatting: Make a bag like a crochet-bag, only much smaller; mine is made of a piece of silk, and the handles should be only about one inch wide, and just long enough to reach around the hand and back to the thumb. Then you can put the ball and long end of the tatting in it out of the way, keeping the work clean.—Mrs. W. L. S., West Virginia.

For the Picnic-Lunch

Concluded from page 15

add one tablespoonful of lemon-juice, juice and grated rind of one orange, one half cup of finely chopped English-walnut-meats. Cook until it thickens, fill pie-shells, put into the oven to bake, and when brown cover with meringue in which are stirred walnut-meats.

Nut Cakes with Maple Frosting Sift together one pound each flour and powdered sugar, one half grated nutmeg, one tablespoonful of cinnamon, one half teaspoonful each mace and clove, two level tablespoonfuls of baking-powder, a few grains of salt, add grated lemon-peel and finely

Raspberry Cordial To each quart of raspberries allow a pound of loaf-sugar, mash the raspberries and strew the sugar over them, having first pounded it slightly or cracked it with a rolling-pin. Let the raspberries and sugar set until the next day, keeping them well covered. Put in a thin linen bag and squeeze out the juice with your hand. To every pint of juice add a pint of water. It will be ready to use in a few days.

Frozen Tea Mix a half cupful of cold, strong green



Turnovers and Tiny Cakes

chopped citron, mix with five beaten eggs, shape into balls, bake in a quick oven.

Charlotte Rouse Cake One coffee-cup of sugar, three eggs, one coffee-cup of flour, one half cup of boiling water, one teaspoonful of baking-powder, one teaspoonful of flavoring. Beat yolks of eggs and add sugar very slowly, then beaten white, add one half of the flour, then the boiling water, and lastly the rest of the flour with baking-powder mixed with it, add flavoring, bake in small tins. When done cut the top and take out the center, filling it with whipped cream, replacing the top afterward.

tea with a pint of rich cream, the juice of half a lemon, sweeten to taste and freeze. This can be kept indefinitely in a thermos-bottle.

Tea Julep Pour a quart of boiling water on one fourth pound of good Oolong tea and after five minutes strain and add one pound of powdered sugar, the juice of six lemons, the grated rind of two, two sticks of cinnamon, a cupful of chopped pineapple. Allow it to stand until cool, if in season add a quart of fresh strawberries, four or five sprigs of mint, a pint of table-water and crushed ice.

An Accident of Passage

Concluded from page 10

The near bank presented no hope for anything but handfuls of mud and dank moss. His feet were like leaden weights as the fine sand oozed in at his boot-tops. "I don't like this a bit," puffed Mr. Crook, courageously. "How am I going to get out?" Inch by inch, and the bush was giving way under the increased weight. The dirty water was up to his chest; he felt its pressure on his lungs. Above him, on the slight incline, the cow-bell tinkled; his cow. He could not see her, but she was near, behind him, somewhere. "Hey! Halloo!" he shouted. "Co-boss! Co-boss!" The bell sounded faintly. No nearer. The man yelled for help; a useless waste of breath, and he knew it. The relentless water was at his neck. "I'm going," he whispered. "Sure as fate it's all up. I'm taking my last breath of God's blessed air, my last look at God's blue sky. I—Hardy Crook—Hardy Jenkins Crook, going somewhere—and—O Lord help me!"

But bovine curiosity, unassailable by the familiar call, had been aroused by strange sounds and the tossed hat.

Mrs. Casey wandered pensively down the hill, her bell dangling, her steps deliberate, the rope trailing from her right foreleg. Her master was hearing many bells, for the water sang in his ears, and hers was not distinguished. He saw the open countenance of Mrs. Casey peer at him wonderingly, from the brink, and his still clear brain thrilled with a flash of hope. She could not be reached—that was plain; but she might jump. And her foreleg, with the attached rope—would it swing his way?

One gasping shout was left in Mr. Crook and he gave it. More, he liberated a threatening fist and struck wildly toward her.

The astonished cow wheeled with a wild leap. The slack of the rope flew outward, even as one may twitch a string. It fell on the very edge of the stream, scarcely touching the water, a narrow, whisking loop, but the free hand was on it with the lightning quickness of despair and a clutch of iron. Then, the frantic fingers of the other hand, and

Hardy Crook's stout arms almost wrenched from their sockets as the tough twisted fibres came taut.

Mrs. Casey fell upon her side with a bellow of fright, and lay still like a thrown bull.

Slowly the bedraggled piece of humanity emerged hand over hand from his predicament, sliding himself up the miry margin, to lie, at last, on a dry bed of safety.

Presently he crawled to his knees, still clinging to the rope, with upraised, grimy fists. His lips moved, his eyes were closed.

At this moment Mrs. Casey decided to arise and go home.

Mr. Crook was yanked violently to a prone position, from which he scrambled up, indignantly.

"Cow!" he ejaculated, in a hoarse voice. "This ain't the time for that, is it? I'll do it later with Geneva. Let's get to the barn, and attract no attention. You've managed to lose the stake, haven't you? Well, the rope would work off toward the little end. But you've won something old lady. I promise you this, right now. I'll never sell you, Mrs. Casey; and you shall be buried decent. Where's my hat!"

Geneva, cooking supper, turned around at an unfamiliar step. There stood a man with one boot, the other foot clad in a dirty sock, which had waded to the ankle. He was covered with mud, even to his hair, for the emergence of Hardy had been a wallow. The face, streaked and scratched, was hardly to be recognized as that of the tidy, retired farmer.

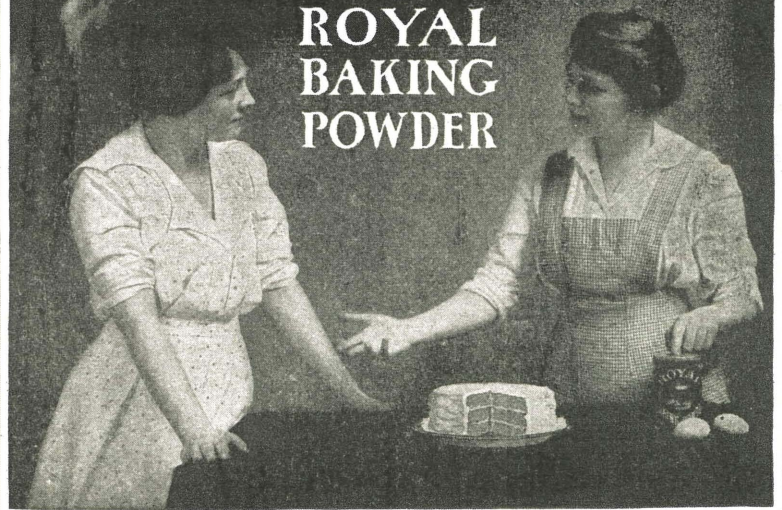
The woman took a forward step, shading her eyes with a curious hand. Then she threw up her arms, and a pan fell clattering to the floor.

"Hardy!" she cried. "What have you been doing?"

"Mixing with the elements," returned Mr. Crook, with a ghastly grin. "And I've got something I want to say right off."

"Well, say it, for goodness sake!" "It's this, my dear; I've come to your way of thinking."

Fewer eggs with ROYAL BAKING POWDER

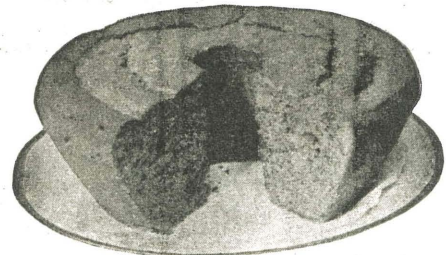


Another Great Advantage in Using ROYAL BAKING POWDER

Saves eggs and produces food just as appetizing and delicious at lower cost. The usual number of eggs may be reduced one-half or more in most recipes and often left out altogether by adding a small quantity of Royal Baking Powder, about a teaspoon, in place of each egg omitted.

Try the following recipes and see how well this plan works. You must use Royal Baking Powder—low-grade powders often leave a bitter taste.

An unusually nourishing cake, exceptionally pleasing in flavor.



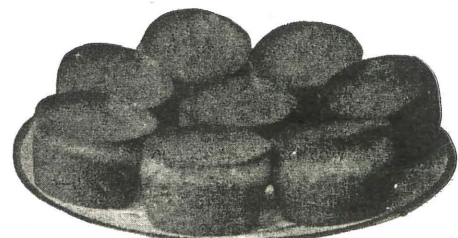
Potato Chocolate Cake

3/4 cup shortening	5 teaspoons Royal Baking Powder
2 cups sugar	1/4 teaspoon nutmeg
1/2 cup chocolate	1/4 teaspoon allspice
1 cup mashed potatoes	1/2 teaspoon cinnamon
2 eggs	1/2 teaspoon cloves
3/4 cup milk	1 cup chopped nuts
2 1/2 cups flour	1 teaspoon vanilla

DIRECTIONS:—Cream shortening, add sugar, melted chocolate and mashed potatoes, mix well. Beat eggs separately and add yolks to the first mixture. Add milk and dry ingredients which have been sifted together. Beat well. Add nuts, vanilla and beaten whites of eggs. Mix thoroughly and bake in greased loaf tin in moderate oven one hour.

(The old method called for 4 eggs)

Everyone knows the great nutriment in corn. Here it is in most appetizing form.



Corn Meal Muffins

3/4 cup corn meal	4 teaspoons Royal Baking Powder
1 1/4 cups flour	2 tablespoons sugar
1/2 teaspoon salt	1 cup milk
	2 tablespoons shortening

DIRECTIONS:—Sift dry ingredients together into bowl; add milk and melted shortening and beat well. Bake in greased muffin tins in hot oven for about 20 minutes.

(The old method called for 2 eggs)

Book of new recipes which economize in eggs and other expensive ingredients mailed free on request. Address Royal Baking Powder Co., 136 William St., New York

Royal Baking Powder is made from Cream of Tartar, derived from Grapes, and adds none but healthful qualities to the food.

No Alum

No Phosphate

Chair-Back in Filet-Crochet and Embroidery

Illustrated on Front Cover



ROCHET-COTTON No. 50 was used for the model, but coarser or finer thread may be chosen at pleasure. The coarser thread will, of course, give a larger chair-back. One may use white or ecru, as preferred—the latter having a rich effect. It also has the merit of not soiling so readily.

Make a chain of 392 stitches; or if preferred make the 1st row of spaces thus: Chain 8, a treble in 1st stitch of chain, turn; chain 5, a treble in the same stitch with treble, turn; * chain 5, a treble in 3d of 5 chain, turn and repeat from * until you have the requisite number of spaces—129 for top of chair-back. Many prefer this method of starting any piece of filet-crochet when the 1st row is of spaces.

1. Working on a chain, make a treble in 8th stitch, (chain 2, miss 2, 1 treble, forming a space) 128 times, turn.

2. One space (chain 5, treble in treble), 382 trebles, 1 space, turn.

3. One space, 13 trebles, (4 spaces, 10 trebles, 4 spaces, 22 trebles) 6 times, 4 spaces, 10 trebles, 4 spaces, 13 trebles, 1 space, turn.

4. One space, 10 trebles, (6 spaces, 4 trebles, 6 spaces, 16 trebles) 6 times, 6 spaces, 4 trebles, 6 spaces, 10 trebles, 1 space, turn.

5. One space, 7 trebles, (3 spaces, 10 trebles) 20 times, 3 spaces, 7 trebles, 1 space, turn.

6. One space, 4 trebles, (4 spaces, 13 trebles; 1 space, 13 trebles, 4 spaces, 4 trebles) 7 times, 1 space, turn.

7. One space, 4 trebles, (2 spaces, 10 trebles, 1 space, 7 trebles, 1 space, 7 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles) 7 times, 1 space, turn.

8. One space, 4 trebles, (2 spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 2 spaces, 4 trebles) 7 times, 1 space, turn.

9. Same as 7th row.

10. One space, 7 trebles, (2 spaces, 13 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 2 spaces, 10 trebles) 6 times, 2 spaces, 13 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 2 spaces, 7 trebles, 1 space, turn.

11. One space, 10 trebles, (5 spaces, 10 trebles, 5 spaces, 16 trebles) 6 times, (5 spaces, 10 trebles) twice, 1 space, turn.

12, 13, 14, 15, 16, 17, 18, 19, 20. Same as 10th, 9th, 8th, 7th, 6th, 5th, 4th, 3d and 2d rows.

21. One space, 13 trebles, 4 spaces, 10 trebles, 4 spaces, 13 trebles, * 89 spaces; work back from *.

22. One space, 10 trebles, 6 spaces, 4 trebles, 6 spaces, 10 trebles, 1 space, turn.

23. One space, 7 trebles, (3 spaces, 10 trebles) twice, 3 spaces, 7 trebles, 1 space, turn.

24. One space, 4 trebles, 4 spaces, 13 trebles, 1 space, 13 trebles, 4 spaces, 4 trebles, 1 space, turn.

25. One space, 4 trebles, 2 spaces, 10 trebles, (1 space, 7 trebles) twice, 1 space, 10 trebles, 2 spaces, 4 trebles, 1 space, turn.

26. One space, 4 trebles, 2 spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, turn.

27. Same as 25th row.

28. One space, 7 trebles, 2 spaces, 13 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 2 spaces, 7 trebles, 1 space, turn.

29. One space, (10 trebles, 5 spaces) twice, 10 trebles, 1 space, turn.

30, 31, 32, 33, 34, 35, 36. Same as 28th, 27th, 26th, 25th, 24th, 23d and 22d rows.

37. Like 21st to *, 1 space, turn.

38. One space, 58 trebles, 1 space, turn.

39. Same as 37th row.

Repeat from 22d to 39th row, then the 22d and 23d. Now miss 87 spaces of 23d row, fasten in, chain 5 and treble in next treble for 1st space, and continue like 22d row. Make the other side same as 1st, adding 24th row.

For the center square miss 23 spaces of 21st row, fasten in top of next treble.

1. Chain 5, treble in next treble, for 1st space, 40 more spaces, turn.

2. Seventeen spaces, 16 trebles, 19 spaces, turn.

3. Eighteen spaces, 22 trebles, 16 spaces, turn.

4. Fifteen spaces, 4 trebles, 3 spaces, 13 trebles, 3 spaces, 7 trebles, 13 spaces, turn.

5. Three spaces, 4 trebles, 3 spaces, 7 trebles, 3 spaces, 13 trebles, 2 spaces, 10 trebles, 1 space, 10 trebles, 16 spaces, turn.

6. Sixteen spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 3 spaces, (7 trebles, 1 space) twice, 4 trebles, 1 space, 4 trebles, 4 spaces, turn.

7. Five spaces, 7 trebles, 3 spaces, 7 trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 16 spaces, turn.

8. Six spaces, 4 trebles, 2 spaces, 4 trebles, 6 spaces, 16 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 13 spaces, turn.

9. Thirteen spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 16 trebles, 7 spaces, 4 trebles, 1 space, 7 trebles, 6 spaces, turn.

10. Six spaces, 13 trebles, 7 spaces, 16 trebles, 5 spaces, 4 trebles, (1 space, 7 trebles) twice, 7 spaces, turn.

11. Six spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 13 trebles, 1 space, 7 trebles, 8 spaces, 13 trebles, 7 spaces, turn.

12. Nine spaces, 10 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 1 space, 10 trebles, 14 spaces, turn.

13. Thirteen spaces, 13 trebles, 1 space, 10 trebles,

By MARY E. FITCH

2 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 10 trebles, 10 spaces, turn.

14. (Three spaces, 4 trebles) twice, 2 spaces, 13 trebles, 1 space, 4 trebles, 1 space, 19 trebles, 1 space, 13 trebles, 5 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, turn.

15. Four spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 22 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 3 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, turn.

16. Four spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 22 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 4 spaces, 4 trebles, 6 spaces, turn.

17. Two spaces, (4 trebles, 2 spaces) 3 times, 13 trebles, 1 space, 22 trebles, 1 space, 10 trebles, 4 spaces, 7 trebles, 2 spaces, 7 trebles, 4 spaces, turn.

18. Two spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 10 spaces, 4 trebles, 7 spaces, 10 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, turn.

19. Three spaces, 4 trebles, 1 space, (10 trebles, 3 spaces) twice, 13 trebles, 1 space, 4 trebles, 11 spaces, 7 trebles, 2 spaces, 7 trebles, 1 space, turn.

20. Six spaces, 7 trebles, 10 spaces, 22 trebles, 2 spaces, 7 trebles, 6 spaces, 7 trebles, 4 spaces, turn.

21. Two spaces, (4 trebles, 1 space) twice, 7 trebles, 4 spaces, 7 trebles, 2 spaces, 25 trebles, 10 spaces, 4 trebles, (1 space, 4 trebles) twice, 2 spaces, turn.

22. (One space, 7 trebles) twice, 2 spaces, 4 trebles, 6 spaces, 7 trebles, 1 space, 22 trebles, 1 space, 10 trebles, 5 spaces, (4 trebles, 1 space) twice, 7 trebles, 1 space, turn.

23. Three spaces, 7 trebles, 9 spaces, 4 trebles, 1 space, 22 trebles, 1 space, 10 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 3 spaces, turn.

24. (One space, 7 trebles) twice, 1 space, 4 trebles, 5 spaces, 16 trebles, 1 space, 19 trebles, 2 spaces, 4 trebles, 6 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, turn.

25. Two spaces, (4 trebles, 1 space) twice, 7 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 1 space, 22 trebles, 2 spaces, 7 trebles, (1 space, 4 trebles) 3 times, 2 spaces, turn.

26. Six spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, 1 space, 16 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 1 space, 16 trebles, 3 spaces, (7 trebles, 1 space) twice, turn.

27. Three spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, 13 trebles, 1 space, 7 trebles, 3 spaces, 16 trebles, 1 space, 13 trebles, 4 spaces, 7 trebles, 2 spaces, 7 trebles, 1 space, turn.

28. Two spaces, 7 trebles, 1 space, 4 trebles, 4 spaces, 19 trebles, 2 spaces, 22 trebles, 1 space, 16 trebles, (1 space, 4 trebles) 3 times, 4 spaces, turn.

29. One space, 4 trebles, 1 space, 7 trebles, 3 spaces, (7 trebles, 1 space) twice, 4 trebles, 1 space, 7 trebles, 5 spaces, 25 trebles, 2 spaces, 4 trebles, (1 space, 4 trebles) twice, 3 spaces, turn.

30. Four spaces, 7 trebles, 1 space, 4 trebles, 1 space, 46 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, turn.

31. Three spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, 1 space, 7 trebles, 1 space, 19 trebles, 1 space, (13 trebles, 2 spaces) twice, 7 trebles, 1 space, 7 trebles, 2 spaces, turn.

32. (Two spaces, 4 trebles) twice, 4 spaces, 4 trebles, 1 space, 10 trebles, 4 spaces, 7 trebles, 2 spaces, 4 trebles, 6 spaces, 13 trebles, 3 spaces, 4 trebles, 3 spaces, turn.

33. One space, 4 trebles, 1 space, 7 trebles, 2 spaces, 10 trebles, 6 spaces, 13 trebles, 2 spaces, 16 trebles, 2 spaces, 10 trebles, 3 spaces, 4 trebles, 5 spaces, turn.

34. (Two spaces, 4 trebles) twice, 2 spaces, 10 trebles, 10 spaces, 13 trebles, 7 spaces, 4 trebles, 4 spaces, 7 trebles, 2 spaces, turn.

35. Three spaces, 7 trebles, 4 spaces, 4 trebles, 6 spaces, 10 trebles, 6 spaces, 4 trebles, 5 spaces, 10 trebles, 3 spaces, 4 trebles, 3 spaces, turn.

36. Three spaces, 4 trebles, 1 space, 16 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 4 spaces, 10 trebles, 3 spaces, 4 trebles, 4 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, turn.

37. Two spaces, 4 trebles, (1 space, 4 trebles) twice, 5 spaces, 4 trebles, 1 space, 10 trebles, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 8 spaces, 7 trebles, 2 spaces, turn.

38. Two spaces, 7 trebles, (1 space, 4 trebles) twice, 4 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 10 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, (1 space, 4 trebles) twice, 2 spaces, turn.

39. One space, 118 trebles, 1 space, then chain 71 stitches, 4 trebles in 4 trebles of insertion, and continue same as 24th row (of insertion).

40. Same as 25th row of insertion (as this pattern repeats, there will be no necessity of stating row each time), 23 more spaces along the chain, 41 spaces across square, widen 23 spaces (chain 2, triple treble in same stitch with last treble, chain 2, triple treble in center of triple treble; or if preferred, make the spaces as directed at beginning of work), then work across insertion same as 25th row, turn.

41. Same as 26th row of insertion until you have made the last 2 spaces, 274 trebles, 2 spaces, and continue across insertion as usual.

42. Insertion same as 27th row, ending with 2 spaces, a treble in each treble, 2 spaces, and continue the insertion.

43. Insertion; 4 trebles, 17 spaces, 16 trebles, 20 spaces; * 4 trebles; work back from *.

44. Insertion; 1 space, 7 trebles, 2 spaces, 10 trebles, 11 spaces, 7 trebles, turn.

45. Chain 3, 6 trebles, 8 spaces, 13 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles; insertion.

46. Insertion; 16 trebles, 3 spaces, 16 trebles, 5 spaces, 4 trebles, turn.

47. Four trebles (chain 3 for 1st treble of row), 3 spaces, 10 trebles, 7 spaces, 16 trebles; insertion.

48. Insertion; 1 more space, 7 trebles, 1 space, 4 trebles, 9 spaces, 7 trebles, 2 spaces, 4 trebles, turn.

49. Four trebles, 17 spaces, 4 trebles; insertion.

50. Insertion; 7 trebles, 1 space, 22 trebles, 7 spaces, 4 trebles, turn.

51. Four trebles, 6 spaces, 19 trebles, 2 spaces, 7 trebles, 1 space; insertion.

52. Insertion; 7 trebles, 4 spaces, 10 trebles, 1 space, 7 trebles, 5 spaces, 4 trebles, turn.

53. Four trebles, 5 spaces, 4 trebles, 10 spaces, 4 trebles; insertion.

54. Insertion; 1 more space, 7 trebles, 14 spaces, 4 trebles, turn.

55. Four trebles, 5 spaces, 13 trebles, 4 spaces, 13 trebles; insertion.

56. Insertion; 13 trebles, 3 spaces, 19 trebles, 4 spaces, 4 trebles, turn.

57. Four trebles, 4 spaces, 10 trebles, 1 space, 7 trebles, 2 spaces, 10 trebles, 1 space, 4 trebles; insertion.

58. Insertion; 4 trebles, 2 spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 10 trebles, 1 space, 4 trebles, turn.

59. Four trebles, 2 spaces, 13 trebles, 5 spaces, 7 trebles, 2 spaces, 7 trebles; insertion. If you wish to join the tassels to the points as you work, proceed as follows:

Wind thread 50 times around a card three and one-half inches wide, slip off, double, and tie about three-eighths inch below the loop for the head of the tassel; make 1st 2 trebles of row, chain 10 stitches, drop last stitch from hook, insert hook through loop (or top of tassel), pick up the dropped stitch and draw through, make a single in each stitch of chain back to work, catch in top of last treble made, 2 trebles in next 2 trebles, and continue as directed. The tassels may all be attached in the same way, or after the chair-back is completed.

60. Insertion; 1 more space, 7 trebles, 1 space, 10 trebles, 3 spaces, 13 trebles, 2 spaces, 4 trebles, turn.

61. Slip over 4 trebles, chain 3, 3 trebles, 4 spaces, 19 trebles, 2 spaces, 7 trebles, 1 space; insertion.

62. Insertion; 1 space, 10 trebles, 1 space, 22 trebles, 2 spaces, 4 trebles, turn.

63. Four trebles, 1 space, 22 trebles, 1 space, 13 trebles, 1 space; insertion.

64. Insertion; 1 space, 13 trebles, 3 spaces, 16 trebles, 1 space, 4 trebles, turn.

65. Four trebles, 2 spaces, 10 trebles, 3 spaces, 16 trebles, 1 space; insertion.

66. Insertion; 1 space, 16 trebles, 7 spaces, 4 trebles, turn.

67. Sixteen trebles, 3 spaces, 10 trebles, 1 space, 4 trebles, 1 space; insertion.

68. Insertion; (1 space, 7 trebles) twice, 2 spaces, 4 trebles, turn.

69. Slip over 4 trebles, chain 3, 3 trebles, * 1 space, 4 trebles, 2 spaces, 7 trebles, 1 space; insertion.

70. Insertion; 7 trebles, 5 spaces, 4 trebles, turn.

71. Thirteen trebles, 2 spaces, 7 trebles; insertion.

72. Insertion; 4 trebles, 2 spaces, 4 trebles, turn.

73. Like 69th to *; 2 spaces; insertion.

74. Insertion; 1 space, 4 trebles, turn.

75. Slip over 4 trebles, chain 3, 9 trebles, 4 spaces, and continue like 24th row of insertion.

76 to 88. Same as 25th to 37th row of insertion, omitting the space on inner edge.

89. Slip to 4th treble, chain 3, 12 trebles, 4 spaces, 4 trebles, 4 spaces, 13 trebles, turn.

90. Slip to 7th treble, chain 3, 9 trebles, 7 spaces, 10 trebles, turn.

91. Slip to 7th treble, chain 3, 6 trebles, 5 spaces, 7 trebles, turn.

92. Ten trebles, 3 spaces, 10 trebles, turn.

93. Slip to 7th treble, chain 3, 15 trebles, turn.

94. Sixteen trebles, turn.

95. Slip to 4th treble, chain 3, 9 trebles, turn.

96. Ten trebles.

This completes one side. Make the other in exactly the same way, fastening in at the outer edge of insertion.

For the center scallop or point, miss 3 of the 16 trebles of 43d row (of center square), and fasten in.

1. Chain 3, 6 trebles in 6 trebles, 7 spaces, 28 trebles, 2 spaces, 16 trebles, 2 spaces, 28 trebles, 7 spaces, 7 trebles, turn.

2. Seven trebles, 5 spaces, 16 trebles, 1 space, 10 trebles, 3 spaces, 10 trebles, * 1 space; work back from *, turn.

3. Slip to 4th treble, * 4 trebles, 4 spaces, (7 trebles, 1 space) twice, 10 trebles, 5 spaces, * 16 trebles; work back from * to *, turn.

4. Four trebles, 3 spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 9 spaces, * 4 trebles; work back.

5. Four trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 11 spaces, 4 trebles, * 1 space; work back.

6. Four trebles, 3 spaces, 4 trebles, 5 spaces, 13 trebles, 4 spaces, * 22 trebles; work back.

7. Like 3d to *; 4 trebles (chain 3 for 1st treble of row, always), 7 spaces, 19 trebles, 3 spaces, * 22 trebles; work back from * to *.

Concluded on page 20

Answered by the Editor

I SAW reference made to some simple crocheted hats. Can you tell me how they are made? I should like to make one or more for myself, and perhaps, as suggested, to sell. — *Marion Nelson, New York.*

(For a hat of simple stitch, quickly made, use a coarse pearl—soft-twisted—crochet-cotton, or, if preferred, yarn. Choose the shape of hat wanted, or a frame, and crochet the covering to fit. It is not necessary that the crocheted hat be placed over a frame, as it may be kept in shape by proper wiring. Commence in the center of the crown and work around and around, widening sufficiently to keep the circle flat, until nearly large enough to cover the top of crown; then widen less so that the work will begin to curl slightly. When the edge is reached, work around without widening at all until the bottom of crown is reached, in the next row widen rapidly, putting two or three stitches in one, and hereafter widen enough to keep the brim flat, working to requisite width. The same general directions will serve for any hat. Plain double stitch may be used, or double stitch separated by one chain, putting the double under one chain of previous row, and widening by working two doubles, one chain between, in same place. Treble-stitch may be used, or two trebles in a stitch, chain two, miss two, and so on, working the two trebles of succeeding row under the two chain. There are a thousand and one ways to vary these simple stitches, and I shall be glad to illustrate a page of such hats, contributed by you and others. A charming hat of sailor-shape, of navy-blue straw, had a band the depth of the crown in filet-crochet, with a lace in same pattern, laid flat on the brim, the edge coming within an inch and a half of the edge of the brim; the top of crown was left uncovered, and there was no other trimming.)

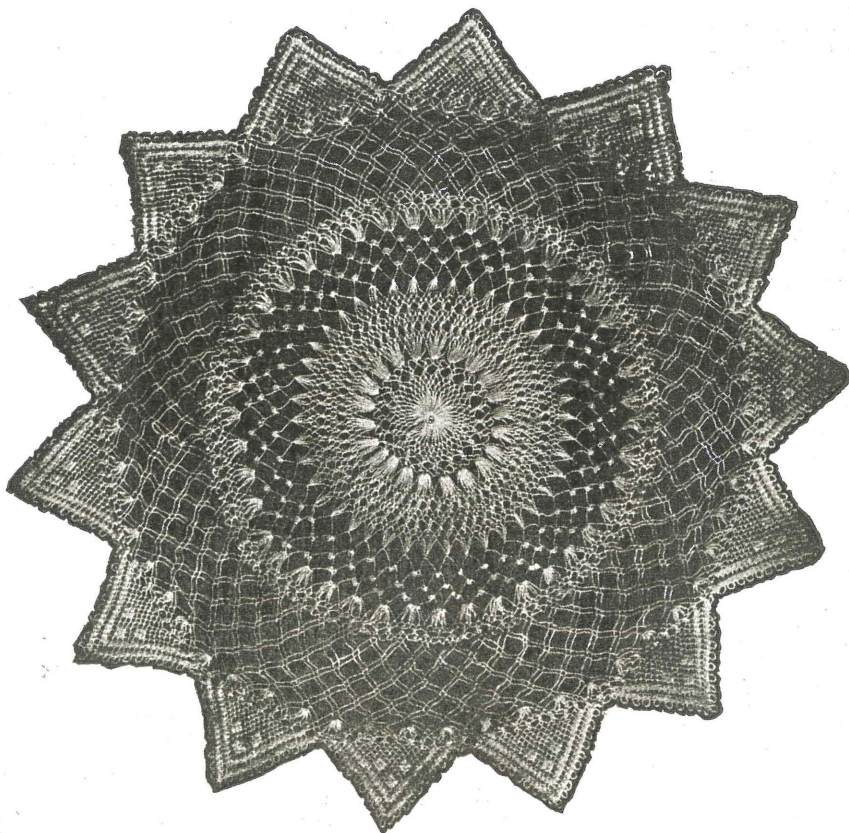
PLEASE tell me what "cameo knitting" is; am an old knitter, but know nothing of this, and would like to learn. — *Mrs. V. B. M., Maine.*

(Probably you know this variety of knitting under another name, since it is merely the oldtime "double knitting" with two colors, the second thread being carried along at back of work. Any block or cross-stitch pattern may be used for it, as for filet-crochet, the spaces being done with the background color, the blocks or solid work with the other. For an insertion or band which is knitted back and forth, you would of course purl the return or even rows. Every space or block represents a stitch. When you pick up the thread you have dropped in changing the colors, care should be taken to not draw it tight, or leave it too loose; it should be carried evenly along the back. Just why this should be renamed "cameo" knitting is one of the mysteries.)

I HEARD a lady say the other day that she was going to do a sofa-pillow in what she called the new "monastery embroidery," because it was so easy and effective. Will you please describe this work? — *Mrs. L. B. Evans, New Hampshire.*

(It is simply darning with coarse wool—say Germantown yarn—in colors. The material used for foundation must necessarily be of very coarse or open weave, and the design is composed of corre-

spondingly large motifs. Outline-stitch is frequently used with the darning; indeed, the work is not new in any sense, as you will see. Just why it should be heralded as a novelty, or given the name suggested I do not know—perhaps because "monk's cloth" is recommended as a foundation for it. A very good friend of mine, noted as a teacher of

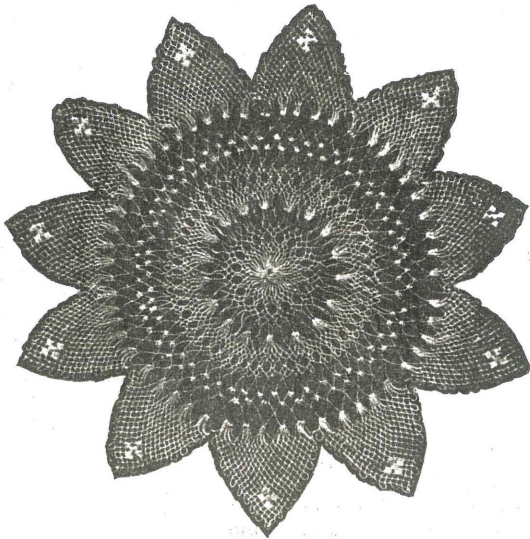


No. 2. Handsome Centerpieces in Fancy Netting
(For Directions See Page 5)

needlework, once told me that her services were frequently required by manufacturers or wholesale dealers to aid in getting rid of a stock of slow-moving goods; she would plan some use for such goods, make up some samples, and in a surprisingly short time her "novelty" would effectually move the troublesome accumulation. Possibly this method may account for many new versions of an old story.)

I SHOULD like directions for making an Irish knot, in crochet; we have a piece of work that calls for it and are unable to do it. — *Sisters of St. Francis, Missouri.*

(The Clones knot, used in Irish crochet, is sometimes called "Irish knot"; possibly this is referred to. Make a chain of five or six stitches, more or less according to the thread used or size of



No. 3. Handsome Centerpieces in Fancy Netting
(For Directions See Page 5)

knot wanted, thread over needle, hook downward to right of chain, take up a loop, then draw up a loop to left of chain, and repeat, taking a loop to right and left alternately, until you have as many loops as will nearly cover the chain and needle—say twelve to sixteen; draw through all of these at once, chain one to close the cluster or knot, and take a

stitch around the chain close to the knot. A little practice is needed to enable one to make this knot rapidly and well, yet it is not at all difficult. A very good imitation is the rose-picot, in roll-stitch, in making which the thread is drawn tight enough to form the stitch into a picot.)

I HAVE a very lovely yoke in crochet, of original design, which I would be glad to share with other needlecrafters, thus repaying in part my debt of gratitude for the many nice things I have found in your columns. I also have some other pretty samples, such as laces insertions, children's bonnets, and different articles which have been called for. Please tell me how to prepare and send them, and whether they will be returned if used or not used. Should directions accompany them? — *Mrs. M. M. J., Texas.*

(All samples or articles which for any reason cannot be used, will be at once returned, if such request is made at time of sending, and postage is enclosed; if used, articles will be returned as soon as they can be properly photographed, and engravings made, and postage sent will be reenclosed. Definite instructions should be given in regard to the return of any pieces, in order that no misunderstanding shall occur. Many duplicates of lace samples requested in the department, Needlecrafters' Own Page are received; if return of such samples is desired, the statement should be made, and postage enclosed, as suggested—if not, the sample shall be "passed on," as required. Directions should accompany articles which are at all difficult to "pick out," that is, in which it is not possible to accurately count the stitches—always the case with knitting. It is a help if samples intended for illustration are nicely mounted on dark material—say black cambric or muslin—ready for photographing; but it must be remembered that any unevenness, basting threads on the right side, or other "discrepancy" shows quite as plainly in the engraving as on the original. It is desired, too, that contributors make it plain whether they wish to sell the work illustrated, or duplicate it to order, also whether or not they would like their names added to the list of workers who will take orders, so that they may be given in turn to those who ask for them. It is understood, unless one states that this is not to be done, that a contributor's name and address is to be sent to any who inquire about her work. Will not other friends who have asked about "Needlecraft's way" kindly accept this reply?)

IN the January issue is a very pretty edging for window-curtains in which half treble is referred to. I do not find the term explained in any of my books. Please tell me how the stitch is made. — *Mrs. R. T., Minnesota.*

(Half treble is described in "Directions for Stitches in Crochet" which appear in nearly every number of Needlecraft: Thread over, insert hook in work, thread over and draw through, making three stitches on the needle; then, instead of working these off two at a time, as in treble, put thread over and draw through all at once. In length the stitch is between the double and treble, and is represented by two chain-stitches.)

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Crochet & Tatting

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Talks with Subscribers on the Menace of Fraud Agents

The following letter was recently received from one of our Chicago subscribers:

Please tell your subscribers whether or not you have any agents or solicitors in Chicago collecting money from Needlecraft subscribers. There was a man here collecting, but as you do not advertise this in Needlecraft I did not think it could be true, especially as the man said three years for 50 cents. Answer in an early number of Needlecraft if possible. Thanking you, I am
R. K., Chicago.

We are glad to comply with this request, especially as it also affords us an opportunity to caution you all against paying any money for magazine-subscriptions to people unknown to you, unless vouched for by some mutual friend.

Needlecraft employs no traveling subscription-representatives; we do not offer prizes, college-courses, trips abroad or similar schemes to agents; we do not allow Needlecraft to be offered in combination with any other magazine. Any one soliciting subscriptions on any such basis should be turned over to the authorities as a swindler.

There are some reliable subscription-agents that move about from one locality to another, but since this is the method pursued by all "fake agents" we strongly urge that no money be paid to strangers, even though they exhibit printed matter apparently authorizing them to represent us. A person of crooked tendencies can easily enter the game of swindling the public out of magazine-subscription-money. A few samples, easily obtained, a bunch of fake receipt-blanks, which can be printed at small cost, and the subscription-swindler is ready for his career of crime. Of course, there are a good many of these who originally started out as reliable canvassers, but for one reason or another found it easier to pocket all the money collected and move on, than to send the subscriptions to the publisher. Such frauds are probably the worst of all.

A significant feature in the operations of most of these frauds is that they make offers to the public, so extravagant in their bargain-element that it would seem that almost any magazine-reader would be suspicious. Always remember that no reliable agent can make you an offer that the publishers can not also make you. There is no need to hurry. In case of doubt it is much better to postpone giving your order until you can make inquiry.

The subscription-price of Needlecraft is now 35 cents per year. It may be increased, but you can be certain that no agent is authorized to accept less. When the price was increased from 25 cents to 35 cents, an opportunity was given all old subscribers to renew at the rate of 50 cents for two years. This was, however, a proposition between the publisher and the subscriber. No agent was ever authorized to make this offer. We have received some two-year subscriptions sent us in good faith by our club-raisers which we have accepted in order not to inconvenience our subscriber. It is needless to state that the agent in Chicago offering three years for 50 cents, is doing so without authority, and we offer a reward of \$25.00 for his arrest and conviction.

There are thousands of local women who solicit Needlecraft subscriptions from their neighbors and friends, and whom we repay with merchandise rewards. These good people we call "Our Club-Raisers," and they are not to be confused with the professional or traveling agents. We consider "Our Club-Raisers" a very important factor in our organization, trusting them implicitly, and recommending them to all our subscribers as honest and trustworthy women deserving your patronage.

The three safe ways of subscribing are: 1st, send your order direct to Needlecraft Publishing Company, Augusta, Maine, using money-order whenever possible; 2d, give your order to one of "Our Club-Raisers" living in your locality and personally known to you, or recommended by some mutual friend; 3d, give your order to your local Magazine Man or newsdealer.

Needlecraft Publishing Company
Augusta, Maine

No. 4 of a series of talks for better service

For the Children's Summer Outfits

By MARTHA DEAN WALLACE



No. 1144 D and 1145 D. A Fetching Little Frock, with Hat To Match



VERY mother who has the preparation of a summer wardrobe for one or more little people on her hands and heart is sure to be interested in the charming frocks and bits of headgear presented.

First there is a very pretty dress of basket-weave-cloth, with which a small maid of seven years will be delighted. The design for embroidery, while of the simplest description, is very effective; it is carried out in padded satin stitch, in white, outlined with pink; the connecting lines are in the same color and done also with outline-stitch, which the little daughter who is to wear the garment can learn to execute nicely, and because of having a share in the work she will prize her dainty dress all the more. The pointed side-tabs have each a pocket at the end, and are thus decidedly useful as well as decorative; a row of crocheted buttons, matching those used on the little jacket, adds to the effect. The waist is of batiste, and collar and cuffs are finished with an edge of tatted rings, using pink crochet-thread, No. 50. Make 4 double knots, picot, 8 double knots, close; leave a space of thread, about one fourth inch, or just enough to allow of the rings lying evenly side by side, again make 4 double knots, join to last picot of preceding ring, 8 double knots, picot, 4 double knots, close; repeat to length required, and whip to edge of collar or cuffs with fine white thread, and short stitches. Another color than pink may be chosen for outlining and tating, if preferred.

A fetching little frock in four-year size will appeal to every mother because of its simplicity. It is of pique, a material much favored for children's garments, and has a kilted skirt. The yoke is extended in two long tabs, front and back, which button to the belt and keep it nicely in place. The embroidery is in padded satin-stitch, with scattered eyelets, and a group of French knots at center of each flower; while the

design is extremely simple, as befits such little garments, it is in the highest degree attractive.

Matching this frock is a dainty hat with the ever-popular tam-o'-shanter crown; the brim is deep, so that the scalloped edge may turn up, and the ribbon passes through slashes cut in either side of the crown, under the embroidered motif at center, and down to form a bow at the sides.

And for the "littlest one," who must never be forgotten nor, indeed, can be, there is a bonnet of handkerchief-linen, embroidered in delicate pattern, eyelet and solid. The round crown, the closing at the back, edge of neck and turnover are buttonholed in tiny scallops, and the hemstitched ties are fastened on by means of ribbon rosettes, easily removed when the bonnet requires laundering. Many mothers have adopted the plan of making several sets of ties for the same bonnet, so there are always fresh ones to put on; the idea is a good one, and to be heartily recommended.

No. 1144 D. Perforated stamping-pattern of dress, 25 cents. Transfer-pattern, 15 cents. Stamped on white pique, \$1.25. Floss to embroider, 18 cents extra.

No. 1145 D. Perforated stamping-pattern of hat, 25 cents. Transfer-pattern, 15 cents. Stamped on white pique, 45 cents. Floss to embroider, 12 cents extra.

No. 1146 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on white basket-cloth with batiste for trimmings, \$3.00. Floss to embroider, 21 cents extra.

No. 1147 D. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on handkerchief-linen, 35 cents. Floss to embroider, 6 cents extra.



Chair-Back in Filet-Crochet and Embroidery

Concluded from page 18

8. Four trebles, 7 spaces, 10 trebles, 1 space, 7 trebles, 2 spaces, 10 trebles, 1 space, * 4 trebles; work back.

9. Four trebles, 4 spaces, 10 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, * 4 trebles; work back.

10. Four trebles, 5 spaces, 10 trebles, 6 spaces, 7 trebles, 2 spaces, * 10 trebles; work back.

11. Like 3d to *, 4 trebles, 5 spaces, 13 trebles, 3 spaces, 10 trebles, 1 space, 7 trebles, * 1 space; work back.

12. Like 3d to *, 4 trebles, 7 spaces, 19 trebles, 2 spaces, 7 trebles, * 1 space; work back.

13. Like 3d to *, 4 trebles, 5 spaces, 22 trebles, 1 space, 10 trebles, * 1 space; work back.

14. Four trebles, 4 spaces, 22 trebles, 1 space, 13 trebles, * 1 space; work back.

15. Four trebles, 4 spaces, 16 trebles, 2 spaces, 16 trebles, * 1 space; work back.

16. Four trebles, 5 spaces, 10 trebles, 3 spaces, 16 trebles, * 1 space; work back.

17. Like 3d to *, 4 trebles, 10 spaces,



No. 1146 D. With This Any Small Maiden of Seven Years Will Be Delighted

10 trebles, 1 space, 4 trebles, * 1 space; work back.

18. Like 3d to *, 16 trebles, 5 spaces, 7 trebles, 1 space, 7 trebles, * 1 space; work back.

19. Slip to 16th treble, * 4 trebles, 4 spaces, 4 trebles, 2 spaces, 7 trebles, * 1 space; work back.

20. Like 3d to *, 4 trebles, 7 spaces, 10 trebles, 7 spaces, 4 trebles, turn.

21. Like 3d to *, 13 trebles, 3 spaces, 10 trebles, 3 spaces, 13 trebles, turn.

22. Slip to 13th treble, (4 trebles, 3 spaces) twice, 4 trebles, turn.

23. Four trebles, 7 spaces, 4 trebles, turn.

24. Slip to 4th treble, 22 trebles.

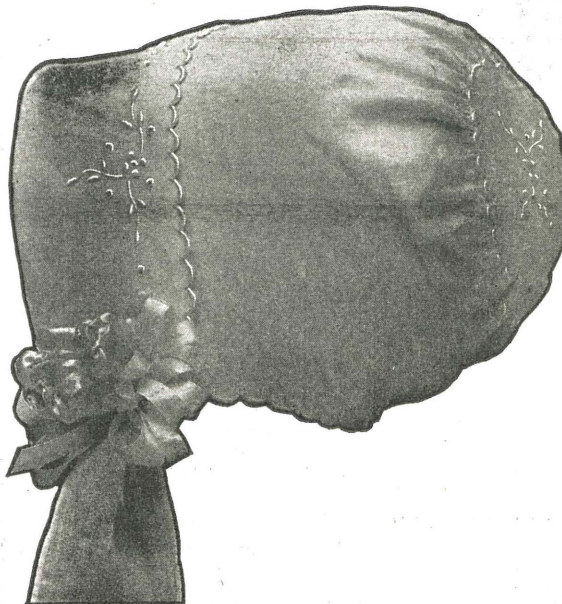
Fill the opening between insertion and center square with an oblong piece of linen, corresponding in texture with the thread used for the crochet-work. Any simple design may be used for the embroidery. That illustrated combines eyelets, both oval and circular, with ladderwork or Venetian cutwork. Both have been so frequently and explicitly described in Needlecraft that further elaboration seems needless. Baste the linen evenly in place and buttonhole to the spaces surrounding it.

The different sections of the work—insertion, square, point, etc.—may be used in various ways which will suggest themselves to the worker; and the completed piece serves very prettily for a door-panel as well as chair- or sofa-back.

No. 1137 D. (Illustrated on Front Cover.) Perforated stamping-pattern of linen inserts, 10 cents. Transfer-patterns, 10 cents. Two inserts stamped on white linen, 10 cents. Floss to embroider, 10 cents. Crochet thread, 60 cents extra.



WHEN I wish to hem or buttonhole a circular piece of linen or other material I always overcast the edge with needle and thread, drawing the latter slightly all the way around so the edge is "crimped" or fulled a very little, and evenly. If a hem is desired, turn twice and fell neatly or stitch; if to be buttonholed, turn once, baste and stitch on the sewing-machine two or three times. This gives a very strong edge for buttonholing. — Mrs. E. M. M., Nebraska.



No. 1147 D. For the Very "Littlest One"

Summer Clothes Without Expense

This is waist pattern No. 7655 and comes in sizes 36 to 44 bust measure.



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Black



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NEEDLECRAFT
Augusta - - - Maine

What Other Needleworkers Have Found Out

I FIND that I can do embroidery much more easily and quickly if my material is basted smoothly on oilcloth, than when stretched in a hoop.—Mrs. W. L., Indiana.

IN French-felling an armhole I find it very necessary to hold the sleeve full; the fulness is taken up in stitching, and the sleeve does not draw.—Mrs. H. W. N., Kentucky.

WHEN using two threads, in tatting, if you will slip the shuttle back through the ring, then close, your work will be smoother and more even. Try it.—Mrs. Hallie Young, Tennessee.

WHEN sewing tatting to handkerchiefs, hold it next to you, sew from left to right, and it will lie perfectly flat and look much better when laundered; the same rule may be applied to other edgings or laces.—Mrs. J. C. Tudor, Ohio.

SQUARES and triangles in filet-crochet are often slightly irregular when finished. Dip in cold water, have the pattern traced evenly on a piece of pasteboard, pin the work to this, pulling it straight, let dry, and you will feel well repaid for your trouble.—E. C., Iowa.

WHEN tatting with fine thread I find it cuts my fingers badly. To prevent this I always keep on hand some adhesive plaster, and put a small piece on the finger over which the thread passes. It does not interfere with the work and keeps the finger from becoming sore.—Mrs. H. D. K., Kansas.

I FIND the chain-stitch the very best for padding, as one row of stitches is sufficient for the ordinary scallop, and it is very quickly done. For wide spaces, or where more stitches must be used, I like the outline-stitch, or a long stitch on the surface and a short one underneath.—Mabel Bean, Maine.

WHEN putting on cuffs or belts, if the right side is placed to the wrong side of the garment and the seam sewed, then the other edge turned over the seam and stitched, it will be found to look much neater than when done by the ordinary reverse method.—Mrs. B. P. H., North Carolina.

WHEN making tatting, if you wish the lace to look heavy or filled up, hold the thread around your hand loose, work until you have finished the loop and draw up; to give a fine, dainty appearance hold the hand-thread tight, in order to make the knots and picots small.—Annie Kraitchar, Texas.

AS all crocheters know, the end having the number drops out of a ball of thread when little has been used. I now write on the inside of the pasteboard, on which the thread is wound, the number and brand of thread, and so never have any "left-overs" that I cannot match.—Mrs. W. T. Henderson, Texas.

HERE is a hint for tatting with two threads which I have found helpful and wish to pass along: Instead of winding the second or ball thread around the little finger, bring it around the hand just as you do the shuttle-thread, holding it between the thumb and forefinger. In this way it is easily dropped and picked up again.—Mabel Etherington, North Dakota.

DOUBTLESS many others have experienced the same difficulty that I did in keeping several balls of crochet-cotton and -silk from working themselves into a hopeless tangle. I have solved the trouble by snapping a rubber band around each ball as soon as I am through with it. This is such a saving of time, patience and thread that I want to pass it on.—Mrs. F. L. Van Slyke, Oregon.

WHEN having to sew on dark or gloomy days I have found my small flashlight of greatest help in threading needles either for machine- or hand-sewing. To thread the machine turn on the light and lay it so it strikes the needle just right; to thread a sewing-needle stand it upright and hold the needle over

the light. A single trial will convince you how much eye-strain can be saved.—Annie M. Sharp, Ohio.

HERE is my method of setting in tatted motifs: Baste the motif on where you want it, mark lightly all around the edge with pencil, remove the motif, stitch the line on the sewing-machine, cut just inside the stitching, and work around with doubles, using fine crochet-hook and fine thread. Buttonholing will serve instead, if preferred. Whip the motif neatly to this edge and you will have a neat and durable finish.—Mrs. W. W. Whalley, Texas.

THE best, easiest and most satisfactory way to pad in embroidering scallops is to crudely estimate the distance to be covered and to this measure the number of threads desired to be used in the pad. Then tack or securely hold the padding at one end, and begin to embroider, keeping the padding in place just in front of the needle, thus avoiding the many times going around which is necessary in the old way.—Mrs. H. G. Vandiver, Alabama.

WHEN setting a tatted or crocheted yoke in a nightgown or corset-cover, I find the following an excellent method: Instead of turning a hem, which usually detracts from the appearance of the handwork when the edge of the latter is very irregular—that is, when it has small scallops or points—baste the yoke in place, and sew it down carefully on the right side with small hemming-stitch. Then cut away the material on the wrong side close up to the sewing, and blanket-stitch or buttonhole this raw edge. It takes less time than hemming, is a very neat finish, and gives good service.—Cyndra Free, Michigan.

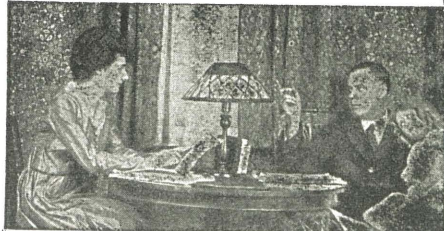
TO finish the edge of a handkerchief or other article and attach a pretty tatted border at the same time, or with one operation, roll a very narrow hem and draw a few threads just inside; with the thread which is wound on the shuttle make four double-crochet stitches over the hem into the drawn space; draw up the last stitch long enough to pass the shuttle through, make a ring of five double knots, picot, three double knots, picot, (one double knot, picot) twice, 3 double knots, picot, five double knots, close; again make four doubles over the hem, and repeat, joining first picot of following ring to last of preceding ring, and last ring to first in same manner.—Mrs. A. D. McKenzie, Idaho.

THE woman who embroiders guest-towels and bureau-scarfs and other such pretty touches for the decoration of her home, is abandoning frequently just now the old-fashioned outline-stitch for a plain running stitch. This is really quite effective, particularly when done in rows of different colors, the stitches so arranged that they will alternate and thus no blank spaces will come together. This is a quick and easy, as well as an effective, style of embroidery. Care should be taken to make the stitches of even length.

HALF-TONES—that is what they call the work of black-and-white artists who work not in pen and ink or bold black and white, but in the varying shades of gray tones between the two extremes. A new mode of embroidery simulates this work. It uses both black and white threads, but it also uses plenty of grays until a basket of flowers on the end of a scarf looks more as if drawn with soft charcoal than with needle and thread. Try this on the new pattern which you intended working in plain white. It is a welcome variation from the solid color or all-white scheme.

SWEATER-HANGERS are new and make nice gifts for one's girl friends. The hanger is an oblong wooden hoop, with a hook at the top of one side to hang it by, and it is ribbon-wrapped and finished with a bunch of artificial flowers that conceal a sachet-bag. The sweater is folded and drawn through the ring so it does not stretch or get misshapen as it would if hung from the usual coat-hanger. It may be wrapped in colors to match the room of the girl to whom it is given, making it doubly acceptable as a gift that does not strike a false color-note.

Timely Talk on a Vital Subject



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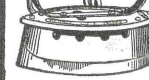
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Pretty Styles for Home Wear



Ladies' House-Dress

A SIMPLE and practical house-dress which will not take long to make is sketched in No. 8359. It has the popular yoke-effect with the fronts of the waist gathered. The long sleeves are gathered into narrow cuffs, but many women will prefer the more comfortable short sleeves with turnback cuffs. A white collar in a new outline makes the neck attractive. The skirt is a three-gored model, and is gathered at the slightly raised waistline. The dress may be trimmed with buttons, either as a decoration or for utility. The trimming-straps and capacious pockets add a very up-to-date touch to the dress, but they may be discarded, if preferred. Materials, such as gingham, chambray, madras, kindergarten-cloth and Japanese crepe are suitable.

The house-dress-pattern, No. 8359, is cut in sizes from 36 to 44 inches bust measure. Width at lower edge of skirt is 2½ yards. To make the house-dress in the 36-inch size will require 4½ yards of 36-inch material, with ¼ yard of 36-inch contrasting goods.

Ladies' House-Dress

GINGHAMS are enjoying a remarkable vogue this season, not only for house-dresses, but for morning and afternoon dresses as well; plaid gingham makes a particularly attractive house-dress in the illustration, No. 8363. Several different effects may be gained from this one pattern by changing the details of neck and sleeves. The large front view shows one style of neck in round outline, with applied trimming-band and a collar which comes out over the band. The collar may be omitted to give still another style. The small front view shows the neck cut square and trimmed with a bias band. Long or short sleeves may be used. The skirt is in three gores, the front ones plain, and the back gathered at the slightly raised waistline.

The house-dress-pattern, No. 8363, is

cut in sizes from 36 to 44 inches bust measure. Width at lower edge of skirt is 2½ yards. To make the house-dress in the 36-inch size will require 4½ yards of 36-inch material, with ¼ yard 36-inch contrasting goods.

Misses' and Small Women's Dress

THE back seems to be taking the honors from the front in this dress, No. 8379, because the back has a yoke to which the lower part is gathered, while the front is entirely innocent of any fulness. The long vest with the broad collar attached to the inset section is the center of interest for the front, however. There is no waistline save that marked by the narrow belts, which cross and button at the tops of the pockets. The long pocket-slashes are emphasized by a trimming of several rows of braid. The dress is to be slipped on over the head.

The one-piece dress-pattern, No. 8379, is cut in sizes for 16, 18 and 20 years. Width at lower edge of skirt is 2½ yards. To make the dress in the 16-year size will require 3½ yards of 36-inch material, with ¼ yard of contrasting goods, and 1½ yards of braid.

Ladies' One-Piece Apron

A TRULY useful and good-looking coverall apron is a blessing which is not to be despised by the woman who does her own housework. No. 8388 is so well designed that it may even be worn instead of a dress, if it is made a little longer. It has the new Russian closing, which is very convenient when one is in a hurry. There is no waistline but that made by the belt, as the garment is in one piece from shoulder to hem. The square neck finished with a bias band of contrasting material is comfortable and cool-looking. The sleeves are a sensible three-quarter length.

The one-piece apron-pattern, No. 8388, is cut in sizes for 36, 40 and 44 inches bust measure. To make the apron in the 36-inch size will require 5½ yards of 30-inch material, or 5 yards of 36-inch, with ¾ yard of 36-inch contrasting goods.

Ladies' Apron

NO really efficient housekeeper tries to run her domain without a supply of comfortable working-aprons, and the one shown in No. 8378 is strongly recommended because it is very easy to make, beside requiring only a small amount of material. It closes at the back, and has a seam on each shoulder. The deep pockets are formed by stitching the outside of the apron to the undersections which extend up to the belt. The apron-pattern, No. 8378, is cut in 3 sizes, small (32-24), medium (36-38) and large (40-42) inches bust measure. To make the apron in the medium size will require 2½ yards of 36-inch material, with 3¼ yards of bias binding.

DURING the vacation days, when there is no school to keep them busy for many hours a day, children often do not know quite what to do with themselves after the usual games have been exhausted. The wise mother will lay in a supply of emergency occupations for such times as this. A group of children, who had been restlessly wandering about wondering what to do next, were recently kept quiet all through a warm afternoon by a little set of cotton doilies, stamped with a simple design, to be worked with colored cotton. The doilies cost a few cents apiece, and showed such patterns as a Bunny Rabbit, Red Riding Hood, a bluebird, and a kewpie. A doily could be finished in two or three hours, done in simple outline-stitch, and the task was welcomed by complete and happy absorption.

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Up-to-date Styles



Ladies' Dress

A DRESS like No. 8361 seems to fit into so many occasions that the wardrobe is not complete without one. The waist is fitted at the sides, and the deep points over the hips give a graceful silhouette. The back of the waist is semifitted and is also cut in a deep point, which extends down over the skirt. The right side of the waist crosses over on to the left side in surplice-effect, and the front is gathered at the waistline with just enough fullness to make it becoming. A softly crushed girde covers the gathers at the front. The collar is a thing of many points. The sleeves are the most interesting part of the whole dress, for they are unique in shape and very graceful. They are cut in deep points at front and back and button on to a tight-fitting undersleeve. Short sleeves may be substituted if preferred. The two-gored skirt is gathered at the regulation waistline.

The dress-pattern, No. 8361, is cut in sizes from 34 to 42 inches bust measure. Width at the lower edge is $2\frac{3}{4}$ yards. To make the dress in the 36-inch size will require $4\frac{1}{2}$ yards of 36-inch material, with $\frac{1}{4}$ yard of 30-inch contrasting goods.

Ladies' Dress

A TRIP through any of the better-class shops which specialize in dresses, will reveal the fact that the shirtwaist-dresses have a strong position among the popular fads. They are made of striped wash-silks, imported striped gingham, or madras. The model shown in No. 8376 is typical of the majority of these dresses. It buttons down the center back, and the collar is in two sections for this reason. The front of the waist is cut out at the neck in a becoming square shape, outlined by the points of the collar. The sleeves are very inter-

esting and come in two different styles. The fitted yoke makes the figure look trim, and it is stitched to the slightly raised waistline. A two-piece skirt is gathered to the yoke.

The dress-pattern, No. 8376, is cut in sizes from 36 to 42 inches bust measure. Width at lower edge of skirt is $2\frac{3}{4}$ yards. To make the dress in the 36-inch size will require $4\frac{1}{2}$ yards of 36-inch material, with $\frac{1}{4}$ yard of 27-inch contrasting goods.

Misses' and Small Women's Dress

YES, it's another one of those artlessly simple one-piece coat-dresses, No. 8396, that all the world of women is wearing. The young miss can easily make it for herself, even if she doesn't know so very much about sewing, because there is no waistline to bother with, you see. The broad belt with its inset section contributes all the waistline that is necessary. Commodious pockets which run up as far as the belt are stitched to the sides of the dress. A wide collar of contrasting material is very effective. Long or short sleeves are a matter of personal preference.

The one-piece dress-pattern, No. 8396, is cut in sizes for 16, 18 and 20 years. Width at lower edge is $2\frac{3}{4}$ yards. To make the dress in the 16-year size will require $4\frac{1}{2}$ yards of 36-inch material, with $\frac{1}{4}$ yard of 24-inch contrasting material.

Ladies' Dress

A GAY deceiver is this dress with the good-looking, braided design, No. 8380, because it looks like one of the popular straight-line dresses, but

in reality the waist and skirt are joined under the sash. The curved pieces of the waist which are braided are stitched to the side fronts, and the skirt gores carry out the same graceful line at the sides. There are two gores to the skirt, and pieces of the material fill in the sides under the pockets. The collar repeats the braided design. The skirt is slightly gathered all around. Long tailored sleeves as well as the short style are offered.

The ladies' dress-pattern, No. 8380, is cut in sizes from 36 to 44 inches bust measure. Width at lower edge is $2\frac{3}{4}$ yards. To make the dress in the 36-inch size will require $5\frac{1}{2}$ yards of 36-inch material, with $1\frac{1}{4}$ yards of 18-inch or wider contrasting goods, and 4 yards of braid banding.

Ladies' Empire Coat

YOU need have no fear of attempting to make this coat, No. 8395, at home, for it is really not at all complicated, and it requires very little fitting. It has the advantage of a convertible collar which may be buttoned snugly about the throat, or left open to hang over the shoulders in deep points. The waist-section is quite short and has a three-piece skirt-section gathered to it. The lower part is wide enough so that it ripples gracefully. Large pockets featuring the new barrel style are a great convenience, but they may be discarded if preferred. The coat-sleeves may be finished with a deep pointed cuff or left plain. The pattern provides for two lengths—48 and 56-inch.

The Empire coat-pattern, No. 8395, is cut in sizes from 36 to 42 inches bust measure. To make the coat in the 48-inch length, the 36-inch size, will require 6 yards of 36-inch material; $4\frac{1}{2}$ yards of 54-inch, with $1\frac{1}{4}$ yards of 36-inch contrasting goods for trimming.

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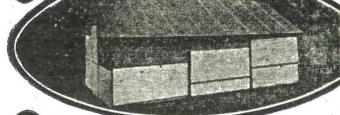
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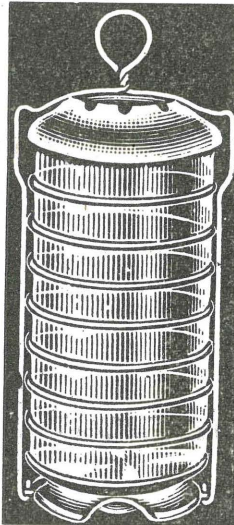
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AUGUSTA - - - - - MAINE

Garments for the Kiddies



Girls' One-Piece Dress

SO simple that the schoolgirl can make it herself if she can sew the least bit, is this stunning little dress, No. 8392. It is a straight one-piece model and opens all the way down the front—which is a help in ironing. It has a broad sport collar which is square in front and round in back.

The one-piece dress - pattern, No. 8392, is cut in sizes for from 4 to 12 years. To make the dress in the 8-year size, with long sleeves, will require 2½ yards of 36-inch material, with ½ yard of 36-inch contrasting goods.

Girls' Dress

SIMPLICITY is always a mark of good taste in clothes, and this is particularly true for the younger generation. The little frock, No. 8362, is just suited to the needs of the growing girl. The waist is quite plain and closes at the front under the bib-section. This bib may be made of a contrasting material to match the other trimmings.

The girls' dress-pattern, No. 8362, is cut in sizes for from 6 to 12 years. To make the dress in the 8-year size will require 2½ yards of 36-inch material, with ½ yard of 36-inch contrasting goods.

Children's One-Piece Dress

A CLEVER little one-piece dress which is quite out of the ordinary, is shown in No. 8398. It is cut on straight lines, but the secret of its individuality lies in the unique arrangement of the belt.

The children's one-piece dress-pattern, No. 8398, is cut in sizes for from 4 to 10 years. To make the dress in the 8-year size, the separate dress will require 2½ yards of 36-inch material, with ½ yard

30-inch contrasting goods. The separate guimpe with long sleeves requires 1½ yards of 36-inch material.

Boys' Suit

A DANDY beach-or-play-suit which goes right over the head like a middy is shown in No. 8360. It is thoroughly comfortable and delightfully cool for the warm weather. The blouse-section is slashed for a short distance in the center front, to make it easier to slip on over the head.

The boys' suit-pattern, No. 8360, is cut in sizes for 2, 4 and 6 years. To make the suit in the 4-year size will require 1½ yards of 36-inch material, with ½ yard of 36-inch contrasting goods, and ½ yard of 36-inch lining.

Girls' Dress

HER big sisters are all wearing apron dresses, so naturally the junior girl will want one, and it would be hard to find a more appropriate style for her than No. 8369.

The girls' dress-pattern, No. 8369, is cut in sizes for from 6 to 12 years. To make the dress in the 8-year size, with long sleeves, will require 2½ yards of 30-inch plaid material, with 1 yard 36-inch plain goods.

Girls' One-Piece Dress

EVERY bit as fashionable as the grown-up one-piece dress is attractive little dress, No. 8372. The panel front, which gradually widens to form the up-to-date pockets, is a very good feature for the growing girl.

The one-piece dress-pattern, No. 8372, is cut in sizes for from 8 to 14 years. To make the dress in the 8-year size, with long sleeves, will require 2½ yards of 36-inch material, with ½ yard of 32-inch contrasting goods.

We will send patterns of any of the garments illustrated and described above, by mail, postpaid, on receipt of ten cents each. In ordering, give number of pattern and size wanted. Address: NEEDLECRAFT, Augusta, Maine.

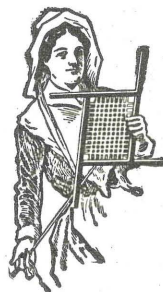
Needlecraft's Gift-List

We present another collection of attractive premiums here for our club-raisers. Send in a club this month and get in return, some of these gifts

Priscilla Weaving-Frame

Given for Seven Subscriptions

No. 6287. Consists of four identical sticks, capable of being so arranged in various combinations, as to make it possible to weave articles of any shape or size, in any width or length.



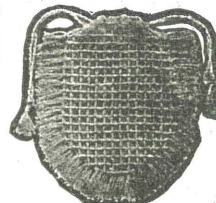
This simple device will enable you or any member of your family, with the greatest ease, to make in endless variety and shapes, both beautiful and useful articles, such as table-mats, centerpieces, pillow-covers, hand-bags, pincushions, dresser-scarfs, table-runners, bedspreads, bath-mats, lambrequins, bedroom-slippers, combing-sacques, boudoir-caps, baby-caps, and countless other things, and that, too, of very inexpensive materials, such as Knitting-Cotton, Mercerized, and Spool-Cotton.

The work becomes very fascinating and enables one not only to spend many pleasant hours adorning the home, but also to make many beautiful things for friends, which can be presented at anniversaries and holiday occasions, and retained by them for many years in remembrance of the skill and thoughtfulness of the donor.

The frame and the book of instructions in the hands of even small children present possibilities limited only by the time and attention they care to devote to it.

The articles made upon this frame not only are beautiful and artistic, but possess a practical value which enables them to find a ready market.

The book of instructions which accompanies each frame contains diagrams and illustrations of many beautiful articles, and not only tells you how to make them, but specifies the material to be used and the quantity necessary.



Bag made upon Priscilla Frame



Harland's Great Novels

One Book Given for Seven Subscriptions

No. 6110. By remarkable power of character-drawing and descriptive ability, Marion Harland's stories hold the reader's attention with the most intense interest and fascination. They are all well printed from large clear, plain type and bound in substantial cloth binding with illuminated covers.

Alone At Last Moss Side
Empty Heart, The From My Youth Up
Nemesis Helen Gardner
Husbands and Homes Ruby's Husband
Jessamine Miriam My Little Love
Sunnybank Phemie's Temptation
True as Steel

A Pair of Silk Hose

Given for Eight Subscriptions

No. 6177. These hose are made by famous and reliable manufacturers and bear their trademark of quality. They are stylish, pure fibre silk with reinforced four-thread toe, heel and garter top. This prevents ripping and insures a long life to the hose. We have them in sizes from 8½ to 10 and in

Black White
Pink Blue
Lavender
or Tan



color. We want to give every woman and girl a pair of these elegant silk hose. Be sure to give size and color wanted.

How To Earn a Premium

Select the gift you would most like to have and send us the required number of yearly subscriptions to Needlecraft at our regular subscription-price of 35 cents each, and we will send each subscriber this magazine one year and we will send you the premium of your choice. Order by name and number. Send all subscriptions to

Needlecraft

Augusta - - - - - Maine

Dainty Waists and Skirts



Ladies' Waist

A GREAT many of the Paris models which have recently been brought over show the drop-shoulder effect. No. 8367 shows up very effectively in foulard, which is another old favorite which has lately been revived. This material, combined with satin of the same color and a Georgette crepe vest, will make a very dressy blouse.

The waist-pattern, No. 8367, is cut in sizes from 36 to 42 inches bust measure. To make the waist in the 36-inch size will require $1\frac{1}{2}$ yards of 36-inch material, with $\frac{1}{2}$ yard of 24-inch or wider silk for collar and cuffs, and $\frac{1}{2}$ yard of 20-inch crepe for vest.

Ladies' Waist

ARE you looking for an attractive waist to complete your summer wardrobe! If so, this charming model, No. 8382, is sure to please you, because it is not at all difficult to make. The unusual collar also performs the function of a sash. It is cut in a very deep point in the back and drapes softly over the shoulders.

The ladies' waist-pattern, No. 8382, is cut in sizes from 36 to 42 inches bust measure. To make the waist in the 36-inch size will require $1\frac{1}{2}$ yards of 36-inch material, with $1\frac{1}{2}$ yards of 36-inch contrasting material.

Ladies' Two-Gored Gathered Skirt

THE material is the thing this summer in skirts, rather than the style, therefore the majority of the models are very simply made in order to show the beauty of the material to the

best advantage. The one shown in No. 8368, has two gores, and is gathered all around the slightly raised waistline.

The gathered skirt-pattern, No. 8368, is cut in sizes from 24 to 32 inches waist measure. Width at lower edge is $2\frac{1}{2}$ yards. To make the skirt in the 24-inch size will require, as on the figure, $3\frac{3}{4}$ yards of 36-inch, or $2\frac{1}{2}$ yards of 54-inch material.

Ladies' Blouse

EVERY one wants one of those smart-looking peplum blouses now, especially when they are made up in a daring color, which makes a striking contrast with a white skirt. The one illustrated in No. 8397, is given in two lengths, with or without the band. One of the newest, large, pointed collars meets the generous revers which ripple gracefully to the side closing.

The blouse-pattern, No. 8397, is cut in sizes from 36 to 44 inches bust measure. To make the blouse in the 36-inch size will require $2\frac{1}{2}$ yards of 36-inch material, with 1 yard of 36-inch contrasting goods, and $2\frac{1}{2}$ yards of ribbon.

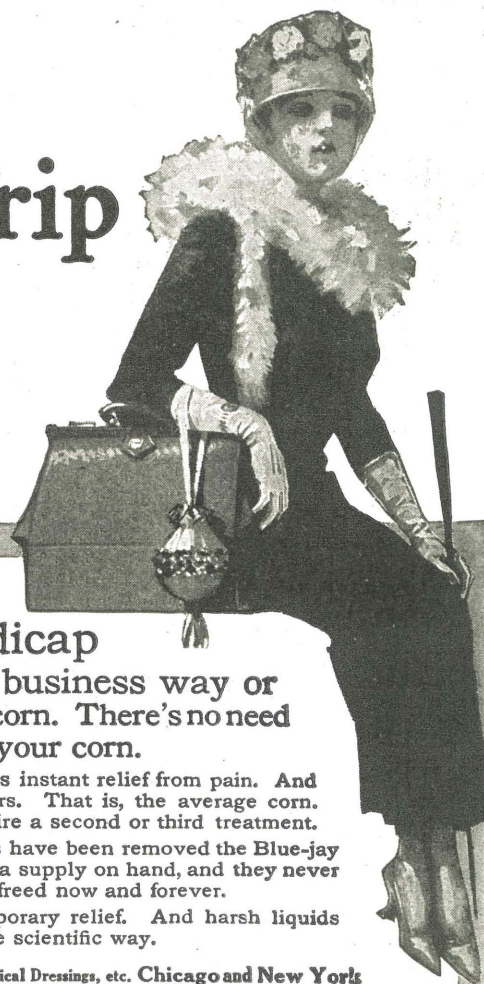
Ladies Four-Piece Skirt

SMART sport-skirts of either wool or cotton material are really a necessity this season, for they go so well with bright-colored sweaters and peplum-blouses. The design selected in No. 8365 is typical of the most popular styles, and it has the added advantage of being very easy to make. The front and back gores form wide panels, and the sides are gathered to the slightly raised waistline.

The four-piece skirt-pattern, No. 8365, is cut in sizes from 24 to 32 inches waist measure. Width at lower edge is $2\frac{1}{2}$ yards. To make the skirt in the 24-inch size will require $3\frac{3}{4}$ yards of 36-inch material, with $\frac{1}{2}$ yard of 30-inch contrasting material.

We will send patterns of any of the garments illustrated and described above, by mail, postpaid, on receipt of ten cents each. In ordering, give number of pattern and size wanted. Address NEEDLECRAFT, Augusta, Maine

Don't Take a Trip With a Corn



DON'T handicap yourself in a business way or socially with a painful corn. There's no need to keep your mind on your corn.

Blue-jay—the easy way—brings instant relief from pain. And your corns are gone in 48 hours. That is, the average corn. Some very stubborn cases require a second or third treatment.

Millions upon millions of corns have been removed the Blue-jay way. Millions of families keep a supply on hand, and they never have corns. You, too, can be freed now and forever.

Paring corns brings only temporary relief. And harsh liquids are dangerous. Blue-jay is the scientific way.

BAUER & BLACK, Makers of Surgical Dressings, etc. Chicago and New York

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Stops Pain—Ends Corns
Instantly Quickly

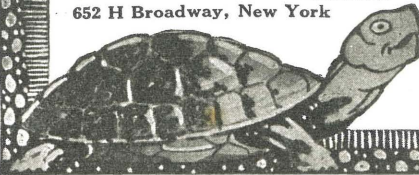
Also Blue-jay
Union Plasters



Acknowledged the leader among snap fasteners. American made for American women. SO-E-Z has these valuable improvements—

Exclusive turtle back allows room for and eliminates rubbing and cutting of thread—sews on SO-E-Z opens SO-E-Z. No protruding points or knobs—lies perfectly flat. Snaps sure and fast. Each individual snap inspected. A size for every requirement; nickel or fast black. On sale everywhere. 10c. Look for the turtle card and box—the guarantee of long life and satisfaction. Send 10c for dozen fasteners. Mention size and color and we will send FREE our useful Memory Ticker.

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652 H Broadway, New York



SO-E-Z
THE SPRING SNAP FASTENER
WITH THE
TURTLE-BACK

Notice to "Our Club-Raisers"

There are now about 150,000 women living in the small towns and cities scattered all over the United States who send NEEDLECRAFT an average of from four to ten subscriptions a year, and are paid for this service by some quality-guaranteed merchandise reward of their own selection. We call these women "Our Club-Raisers."

It is impractical for us to write a personal letter to this vast army of co-workers, but as there are several important matters that should be brought to your attention we are making this announcement. We hope you all will see and read it.

The price of NEEDLECRAFT is now 35 cents a year. No agent or Club-Raiser is allowed to accept less. This is the only price at which we authorize Club-Raisers to offer NEEDLECRAFT subscriptions. No merchandise reward or credit can be given for subscriptions secured at any other rate.

At the time our subscription-price was raised from 25c to 35c an opportunity was given old subscribers to renew for two years for 50c. This was a proposition between the publishers and the subscribers. Club-Raisers were not authorized to solicit 2-year 50c subscriptions and no credit can be given for subscriptions secured at this price.

NEEDLECRAFT offers no merchandise rewards for less than four subscriptions at the regular 35c price. We do allow Club-Raisers to send subscriptions in any number, as fast as secured, when working for some reward calling for a large number of subscriptions. Credit is given on our books for all such subscriptions, but the Club-Raiser must state on her order that she wants credit. No credit is given unless requested, and no credit is good for more than one year.

The increased subscription-price was caused by the increased cost of producing our magazine. The postoffice department now proposes to greatly increase the postage on magazines through the parcel-post zone system. In the case of NEEDLECRAFT, where the previous increase covered only a part of the additional cost, this means that the subscription-price will probably have to be raised again. Just how soon this will have to be done we do not know; but we suggest that all Club-Raisers "make hay while the sun shines," for it is easier to get subscriptions at 35 cents than it is at 50 or 75 cents.

Let Us Send You These Gifts

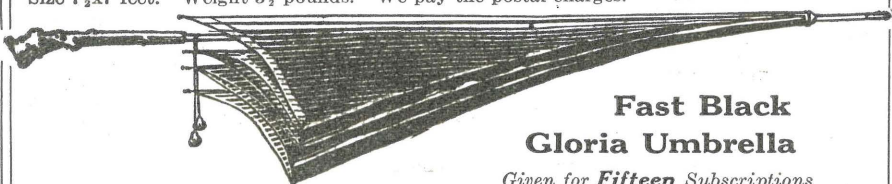


Needlecraft's Crochet-Quilt

Given for Twenty-Four Subscriptions

No. 6016. Consider for a moment what you would have to pay for such a serviceable and beautiful bed-quilt as this at your local store. Then consider what a bargain it is on our easy terms. Indisputably it is a pattern of commanding beauty and possesses a quality beyond the demands of the most critical. It is truly a wonderful machine that can produce such an intricate pattern complete, ready to adorn your best bedchamber. Size 7½x7 feet. Weight 3½ pounds. We pay the postal charges.

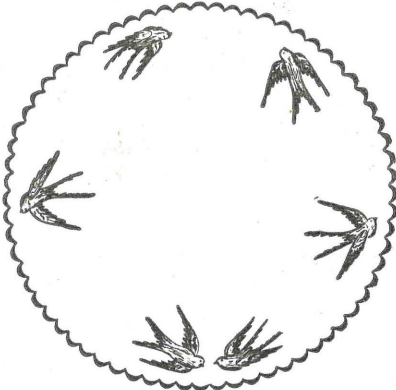
You would like some of these useful gifts, and we hope that you will let us send them to you. Everything is given away to those friends who favor us with small subscription-clubs. All that is required is a little spare time in which you can call on your friends or neighbors and show them your copy of Needlecraft. Everyone who sees Needlecraft wants to subscribe for its regular visits. Its low yearly price, its interesting contents and beautiful appearance appeal irresistibly to all woman kind. Send in a club of subscriptions this month and receive as your reward one or more of these presents.



Fast Black Gloria Umbrella

Given for Fifteen Subscriptions

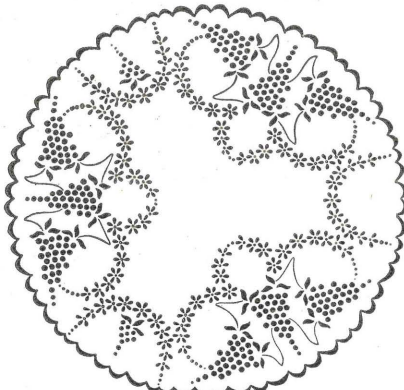
No. 6075. This is a black gloria umbrella that will not leak nor fade. It has the tape edge, a 26-inch steel rod, a fine boxwood handle of stylish pattern and seven strong ribs. When opened it has a spread of thirty inches but rolls tightly into a neat shape. It has no tassels but otherwise it closely resembles the illustration.



Bluebird Center

Given for Four Subscriptions

No. 6310. A happy arrangement of a design itself emblematic of happiness. The serrate edges of wings and tail are of long and short stitches placed close together and there is a solid black dot for the eye; otherwise only the outline-stitch is employed. Our pattern is stamped on Russian Crash 24 inches in diameter.



Again the Grape

Given for Four Subscriptions

No. 6306. Every new variation of the grape center is given a gracious welcome, and this one has been received with acclaim. The grapes, leaves and stems are best worked in padded satin-stitch, while the festoons of daisies look prettiest in eyelet. Stamped on 18-inch white linen. Easy to work; easy to obtain.

Birthmonth Pillows

A Pillow for Each Month



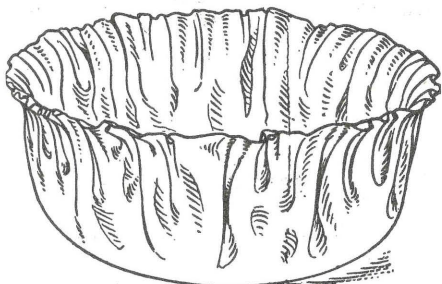
Any month

Given for

Four

Subscriptions

No. 6103. Tell us the month when you were born and have one of these lucky birthmonth pillows, with its appropriate verse. They are stamped on tan-colored art-cloth and furnished with a plain back. Remember there are twelve different designs and you must state which you prefer. A splendid birthday-gift for a friend.



Silver Bonbon-Dish

Given for Five Subscriptions

No. 6059. Crushed silver with gold lining. Very pretty and unusual. Will wear well for a long time.

An Easy Way To Obtain a Gift

Select the premium or premiums which you desire and send us the required number of subscriptions to Needlecraft at our regular subscription-price of 35 cents each, and we will send each subscriber this magazine one year, and we will send you the premium of your choice. Send all subscriptions to

NEEDLECRAFT
AUGUSTA MAINE

Summer Slippers in Crochet

By OLIVE HANNER

USE No. 3 mercerized crochet-cotton, soft twist, with hook of suitable size to carry the thread easily. Make first the medallion for top of toe, thus: Chain 5, join.

1. Three double trebles in ring (chain 4 for 1st), chain 8; repeat until you have 6 groups of double trebles, and join last 8 chain to 1st group.

2. Fill each 8 chain with 11 doubles; fasten off.

3. For the slipper, fasten in at edge of sole, chain 4, work double trebles close together all around sole, join to top of 4 chain.

4. Chain 4 for a double treble, * miss 4, 4 double trebles in next stitch, chain 3, 4 double trebles in next, forming a shell, miss 4, a double treble in next; repeat around, joining last shell to top of 1st 4 chain.

5. Chain 4, * shell in shell, double treble in double treble, repeat from * 6 times, or to within 3 shells of center of toe, according to size of slipper; in 3d shell from center make 4 double trebles, chain 1, fasten in 6 double of loop of medallion, chain 1, 4 double trebles in same shell, double treble in double treble, join next shell to next loop of

with ribbon matching it. The slippers illustrated are a deep cream-color; violet, blue or pink would be very pretty, and many may prefer black or brown.

Directions for Stitches in Crochet

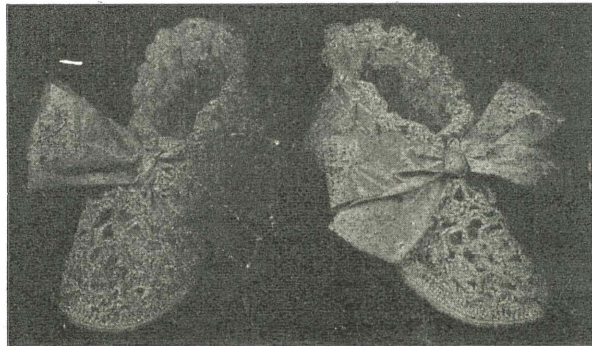
CHAIN: A series of stitches or loops, each drawn with the hook through the stitch preceding.

Slip-stitch: Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining-stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

Single Crochet: Having a stitch on needle, insert hook in work, take up thread and draw through work and stitch on needle at same time. This is often called slip-stitch, for which it is frequently used, and also close chain-stitch.

Double Crochet: Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread and draw through, thread over again and draw through the two stitches on needle.

Treble Crochet: Thread over needle,



Summer Slippers in Crochet

medallion in same way, double treble in double treble, join next shell to 4th double of next loop, double treble in double treble at center of toe, join next shell to 8th double of same loop, (double treble in double treble, join next shell to center of next loop) twice, then continue around slipper, joining last shell to top of 4 chain.

6. Same as 5th row until you have made the double treble in double treble preceding 1st shell joined to the loop in last row; make a double treble in center of loop (same stitch where shell was joined), chain 5, fasten in center of free loop, over instep, chain 5, a double treble in center of loop to which shell of preceding row was joined, double treble in double treble, then shell in next shell, and continue as before, joining last shell to top of 4 chain at heel.

7. Like 5th row along side of slipper; a shell in stitch where the 2 double trebles come together, a treble in double which fastens 5 chain to center of free loop, shell in top of next 2 double trebles of last row, then shell in shell and double treble in double treble around to heel; join.

8. Like 5th row to vamp; in the shell preceding the center treble of last row make 4 double trebles, a double treble in top of treble, 4 double trebles in next shell, double treble between shells, and continue around to heel as usual; join.

9. Chain 6, * a double in center of shell, chain 3, treble in double treble, chain 3, repeat to toe, after the last treble in top of the double treble between shells, chain 3, miss 4 double trebles, or the half shell, a treble in double treble over center treble, chain 3, a treble in next double treble, chain 3, fasten in center of next shell, and continue around, joining last 3 chain to 3d of 6 chain.

10. Chain 8, a double treble in double, chain 4, a double treble in treble; repeat, putting a double treble, 4 chain between each, in each 3 trebles across the front; join to 4th of 8 chain. This row forms spaces in which to run ribbon.

11. Shell of 4 trebles, 3 chain and 4 trebles in 1st space, a double in next space; repeat around, join.

12. Slip to center of shell, * (a double under 3 chain, chain 5) 3 times, a double under same chain, chain 5, repeat from * around, join.

Any color of thread may be used,

hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

Half treble or short treble crochet: Like treble, until you have the three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

Long treble crochet: Like treble until you have the three stitches on needle; thread over and through one, (thread over, draw through two) twice.

Double treble: Thread over twice, hook in work, draw through, making 4 stitches on needle; (over and draw through two) three times.

Triple treble crochet: Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed. For quadruple treble put thread over four times, and proceed in the same manner; other longer stitches the same.

A BOUDOIR-CAP, recently shown, has the advantage of being quickly made and looking rather elaborate and exceptionally dainty. It is made of a large circle of net, finished with an elastic which closes it snugly around the hair. Around the center of the crown, however, about three or four inches from the outer edge, is sewn a full frill of the plain net. This frill hangs down, when the cap is snapped on, and gives a loose mushroom-effect, although the tight cap beneath entirely conceals the hair. The frill should not be circled with a ribbon, but two or three tiny rosebuds may be fastened beneath it, at the left.

A PRETTY embroidered card-case seen recently was made of huckabuck linen, the center decorated with a wreath of tiny French roses. The huckabuck outside this wreath was darned by running a colored silk thread underneath the cast-up threads of the linen. This darning extended to within an eighth of an inch of the edge and was then covered with a single outline-stitch. The pockets were folded up neatly and the edge finished with a picot buttonhole-stitch. The little center wreath was done in Dresden shades, and the darning was carried out in beige to match the owner's calling costume.

Valuable Gifts for Needlecraft's Club-Raisers

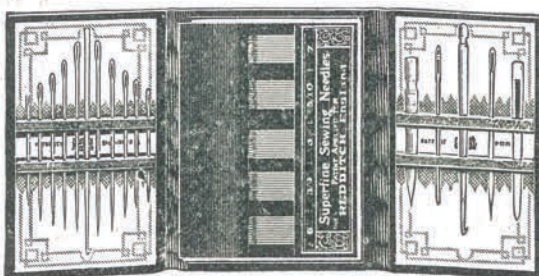
This splendid collection of worth-while merchandise is given to our friends on terms so attractive that everyone ought to send in a club this month



Round, White Table-Cover

Given for **Eleven Subscriptions**

No. 6265. When company comes here's a cloth that you will take pleasure in displaying—and particularly so if you have a round table. It is a cloth that will display your silver and chinaware to best advantage. You will be tempted to put it aside for use on special occasions only, but we have no hesitation in recommending it for constant family use. It is snow-white damask with a dainty cloverleaf pattern. The edge is scalloped all around with machine buttonhole-stitch. The 54-inch diameter is sufficiently large for the average round table. It is a bargain at the terms offered.



Folding Needlebook

Given for **Four Subscriptions**

No. 6256. More convenient or useful needlebooks than this one are not made. You see it in the illustration, open to its full size of 5x10 inches. When closed it is 5x3 inches. Every article within is thoroughly well made and designed to give the maximum of service. Here is a list of articles, each of which has a separate compartment: A fine steel crochet-hook for lacemaking, an ivory hook for wool; there are ten darners in various sizes, the smallest of which will serve excellently for embroidery; gold-eyed sewing-needles of best English make, five sizes and fifteen of each size, an Ivory bodkin for lingerie-ribbons, a tape-needle, a Normandy needle, and an Ivory stiletto.



Lustrous Silk Scarf

Given for **Six Subscriptions**

No. 6010. For dressy evening wear or for cool summer evenings this silk scarf adorns as well as adds to one's comfort. There is that quiet display of elegance so much to be desired. It is fully 60 inches long and wide enough to be effectively doubled. Material has highly finished lustre, is very soft and dainty. It comes hemstitched ready to wear. In **White, Pink or Blue**. Which color shall we send you?

Perfection Tension-Shears



Given for **Ten Subscriptions**

No. 6271. Perfection in name and perfection in deed. The only automatic tension-shears in the world. In style, finish, temper and cutting quality they are the **Best**. Made of finest, tempered steel. Length 6 inches. The patent tension feature is the most notable improvement on shears in 25 years. It is entirely out of sight, keeps the blades in perfect adjustment, and doubles the life of the shears. If they don't prove more satisfactory than the best pair of shears you ever owned, we'll exchange them.

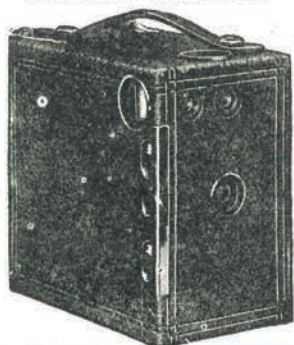
A Pair of Attractive Pillow-Slips



A Pair Given for **Eleven Subscriptions**

No. 6259. Housekeepers fond of freshening up the bedrooms will enjoy the addition of a pair of these pillow-slips. A very pleasing design is stamped on first-quality seamless pillow-tubing 21 inches in diameter by 36 inches in length and is best worked entirely in padded satin-stitch save for the oval group of eyelets which forms the center of the flower-motif. An attractive feature has place in the curving, shell-like scallop which encloses the motif; and a space for the initial is formed by the sprays which curve gracefully toward each side. Our offer is for a pair of these slips, but if you should want only one you can have it for six subscriptions.

Premo Camera



Given for **Sixteen Subscriptions**

No. 6046. The simplest means of picture-making is by use of a camera of the box type. There is no focusing or estimation of distances, the camera is always ready and the shutter operates from a pressure on the button. The box type, in addition to its simplicity of design, possesses features found in no other camera of this character. It uses the film-pack exclusively, loads in daylight, and single exposures may be removed at any time for development. To load: Open back, drop film-pack in place—close the back, and camera is loaded in daylight. Has automatic shutter for time or snapshots, two view-finders and two tripod-sockets. Takes a clear, sharp picture 2½x3½ inches. Not a toy, but an extremely practical small camera.

Two Simple and Effective Centers

Stamped on 18-inch White Linen



One (your choice) Given for **Four Subscriptions**

No. 6071. The grape-pattern never ceases to be popular; and, as an example of symmetrical arrangement, this design takes first rank. Just enough of eyelet-work is added to give lightness and variety to the design. The edge is buttonholed in large scallops.

No. 6300. Nature again furnishes inspiration for a unique and charming design in lilies. Petals are to be worked in satin-stitch and stems corded. From the tips and from between the four upper lily-petals extend short stems of different length, each tipped with an eyelet.

Fine Embroidery-Scissors



Given for **Four Subscriptions**

No. 6135. Needlecraft quality is prominent in this useful pair of scissors. They are made of steel, operate easily, and cut every time. You will get the best that we can buy if you get a pair. You will take more pleasure in your sewing if you have the aid they bring.

Needlecraft's Silver Thimble

A Model of Efficiency and Beauty

Given for **Four Subscriptions**



No. 6078. Dainty, light, strong, perfectly modeled, exquisitely engraved, and guaranteed sterling silver. What more could one wish for in a Thimble? Furnished in sizes from 5 to 11. Be sure to state your size. Surely no work-basket is complete without a really good thimble.

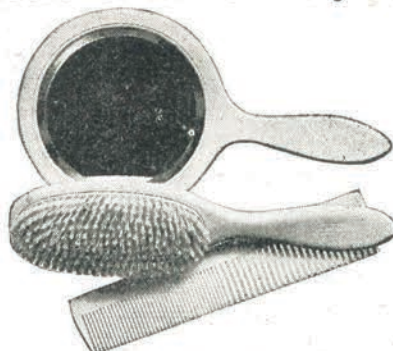
Steel Crochet-Hooks



Given for **Four Subscriptions**

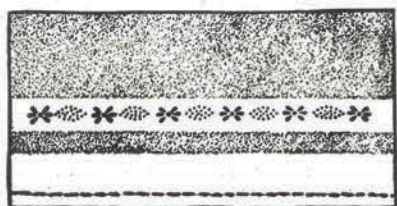
No. 6189. Even the simplest design in Crochet needs, if it is to be well done, the most careful selection of hook. Both size and shape play important parts in the work. The three hooks which we offer have been selected by an expert in crochet as representing the most approved designs. There are three sizes—a small, a medium and a large—each with a flattened finger-hold. This flattened hold is a great convenience. All three needles are sent postage prepaid, in a wooden box, and of course satisfaction is assured. Don't omit this essential part of your crochet-outfit.

Florence White - Ivory Set



Given for **Nineteen Subscriptions**

No. 6181. Florence white-Ivory has a remarkably durable, washable and most pleasing finish, closely resembling real ivory. It has nothing in common with cheap white finishes, but possesses an immaculate, satiny surface that will please the most fastidious. A set so rich and clean as this is an ornament to any bureau. Each article is carefully made and finished in the beautiful Florence White Ivory. The brush is one of the famous "Keepclean" make with the extra-fine bristles set in an untarnishable aluminum face. In size it is 9½x2½ inches, with eleven rows of medium-length, white high-grade bristles. The mirror is in the most popular style with a 4½-inch round beveled French glass, very heavy and particularly well made without the slightest flaw. The comb to match is 7½ inches long with ½-inch teeth.



Extra Large Turkish Towel

Given for **Four Subscriptions**

No. 6309. Have you ever thought what a sense of cleanliness and exhilaration a Turkish towel seems to suggest?

It is the ideal bath-towel, but its usefulness there has made it an equal favorite for face and hands.

You would be impressed with this towel here because it is so large (18x37 inches) and because of the superior quality which fairly bristles in its texture.

Across one end is stamped a design for you to work if you wish. It adds considerably to the elegance if not to the serviceability. The guest-room is the fitting place for such a fine article, but many a home will find an immediate family use for it.

Keen satisfaction awaits every user.

Tatting-Shuttle and Holder

Given for **Four Subscriptions**

No. 6190. The outfit we offer consists of a shuttle and shuttle-holder. The shuttle is of a fine quality of bone. The exact size is 3½ inches long and ½ inch wide in the widest place.

The holder is of steel, and the lower points of the shuttle fit into little sockets, thereby separating the points and allowing the shuttle to be rapidly wound.

A Pleasant Way To Get a Premium

On this page we have brought to the attention of our friends some of our most desirable premiums. We hope that all of our subscribers will take advantage of the opportunity to send in a few subscriptions and receive one of these generous rewards.

Select the gift that you would most like to have and send us the required number of yearly subscriptions to Needlecraft at our regular subscription-price of 35 cents each and we will send each subscriber this magazine one year and we will send you the premium of your choice. Order by name and number. Send all subscriptions to

NEEDLECRAFT
AUGUSTA - - - MAINE

Lift Your Corns Off With Fingers. Try It!

A Few Drops of Freezone Loosens Any Corn or Callus So it Lifts Right Off. No Disappointment! Doesn't Hurt a Bit! Instantly Takes Pain and Soreness from Any Corn. Try Freezone Just Once!



SOUNDS unbelievable, but try Freezone and see. Millions of men and women who were tortured with corns and calluses describe Freezone in one word—"Magic." You will say magic, too. Yes, you will!

A Cincinnati authority discovered this new ether compound and called it Freezone, and it now can be had in little bottles for a few cents from any drug store.

You simply apply a few drops of Freezone upon a tender corn or painful callus and instantly the soreness disappears, then shortly you will find the corn or callus so loose that you can just lift it off with the fingers.

No pain, not a bit of soreness, either, when applying Freezone or afterwards, and it doesn't even irritate the skin.

Hard corns, soft corns, or corns between the toes, also toughened calluses just shrivel up and lift off so easily. It is wonderful! Works like a charm.

Few Drops Stops Corn Pain
Takes Soreness From Any Corn

Women should keep Freezone on their dressers and never let a corn ache twice. If a corn starts hurting just apply a drop. The pain stops instantly, corn loosens and falls off.



Tiny bottles of Freezone packed in round wood cases are sold by all druggists in the U. S. and Canada for a few cents. Look for the name Edward Wesley Company.

Beautify Your Hair With "Danderine"

Buy a 25 Cent Bottle and Make Your Hair Appear Glossy, Fluffy and Abundant. Just Once Try a Danderine Hair Cleanse.

Use Danderine to Remove Dandruff and as a Delightful Tonic if Your Hair is Falling Out

TO be possessed of a head of heavy, beautiful hair; soft, lustrous, fluffy, wavy and free from dandruff is merely a matter of using Danderine.

It is easy and inexpensive to have nice, soft hair and lots of it. Just get a 25-cent bottle of Knowlton's Danderine now—all drug stores recommend it—apply a little as directed and shortly there will be an appearance of abundance, freshness, fluffiness and an incomparable gloss and lustre, and

try as you will you cannot find a trace of dandruff or falling hair.

Draw a Moist Cloth Through Hair

If you want to prove how pretty and soft your hair really is, moisten a cloth with a little Danderine and carefully draw it through your hair—taking one small strand at a time. Your hair will be soft, glossy and beautiful in just a few moments—a delightful surprise awaits everyone who tries this.



25 cent bottles of Danderine can be obtained from any drug store or toilet counter in the U. S. or Canada